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VOLUME 40 NUMBER 4

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### On The Cover

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King Au

## Corporate And Collegiate Compuses

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When the subject is gas versus electric HVAC systems, the answers are all quite elementary.

**Project:** Westwood Elementary School, Ankeny, IA

**Architects:** RDG/Bussard Dikis, Des Moines, IA

**Mechanical Engineering:** KJWW Engineering, Rock Island, IL

**Electrical Engineering:** KJWW Engineering, Rock Island, IL  
**Structure:** 52,000 sq. ft. on one floor

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PHOTOGRAPH BY: MIKE WHYE



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# Luminating Fixtures

TIM HICKMAN

The Milano Torino collection from Artemide has the power to evoke many simultaneous images. Crystal chandeliers, Calder mobiles, jewelry design, dozens of connections may come to mind when viewing these lighting creations. By challenging the typical architectural dichotomy of lighting as either functional or decorative, the fixtures have entered territory which has seldom been visited by lighting designers.

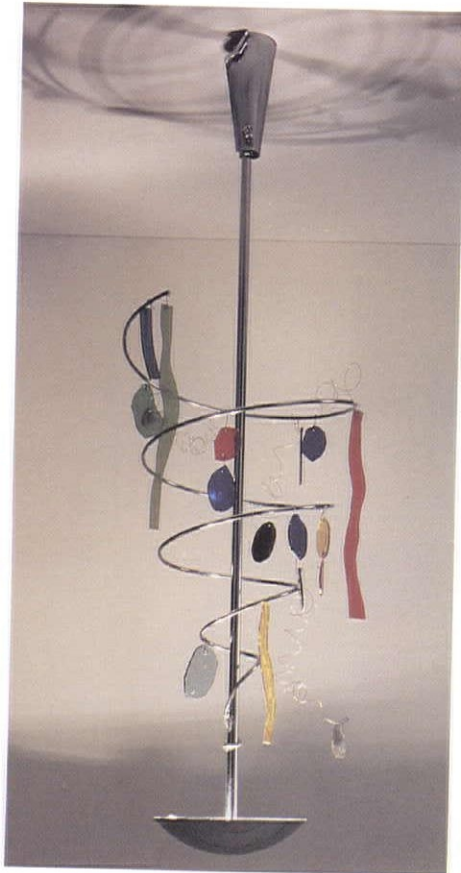
Named after the locations of the Milanese and Torinese manufacturers and designers, Toni Cordero and Piero Derossi, respectively, the fixtures are an unusual and refreshing contrast to the typically simple and clean Artemide designs. When Ernesto Gismondi, president and founder of Artemide, discovered Cordero's work in a shop he designed in

Rome, Gismondi simply "loved them to death". This enthusiasm led Artemide to commission Cordero and Derossi to create a series of chandeliers, sconces, table and floor lamps.

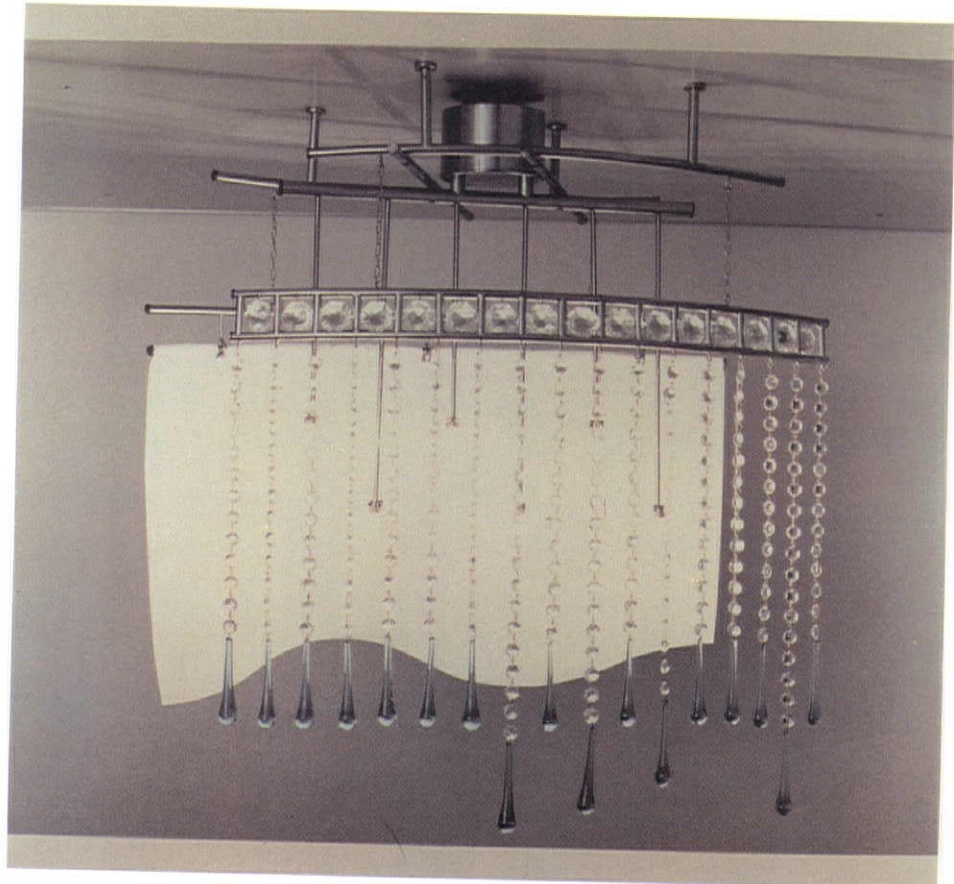
Using a variety of materials including cut and ground glass, knitted metal, unfinished cast bronze, raw iron and chromed iron, the fixtures integrate simple forms with free spirals and undulating curves upon which are suspended cut glass forms of varying colors and shapes.

The Milano Torino pieces, while not appropriate for all projects, represent a challenge to architects and designers of our style weary times. Can we successfully achieve the goals of our projects and, without resorting to the trite or hackneyed, leave them rich with symbolism, evocation and life?

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## The Arts

### Site Specific

Sculptor Jin Soo Kim will create a new, site specific work for the Madison Art Center's State Street Gallery.

Strata represents a new direction for Kim whose previous jungle-like installations were created using discarded materials and industrial refuse. Jin Soo Kim has received considerable

recognition throughout the Midwest creating installations for the Museum of Contemporary Art in Chicago and the Walker Art Center in Minneapolis.

Jin Soo Kim, *Strata: A New Installation*, Madison Art Center



H. H. Bennet, *Rowboat At Sugarbowl*.

### Photographs by H. H. Bennet

H. H. Bennet: A Sense of Place, an exhibition documenting the work of pioneer Wisconsin photographer H. H. Bennet will be on view at the Milwaukee Art Museum January 17 through April 19, 1992. The exhibition uses panoramas, stereographs, and illustrated travel guides to examine Bennet's work in the context of his contemporaries while exploring the role that mass tourism played in the development of landscape photography.

### Sculptor Melvin Edwards

A series of reliefs and table pieces by New York based sculptor Melvin Edwards will be on display at the Cedar Rapids Museum of Art January 25 through March 29, 1992. Melvin Edwards: The Lynch Fragments features works originated in response to the 1960's Civil Rights movement. Edwards is considered one of America's leading sculptors with work in over 20 public collections including the Metropolitan Museum and the Museum of Modern Art.

### Africano

The first substantive presentation of the work of Illinois Artist, Nicholas Africano will be presented at the Madison Art Center through March 1, 1992. Nicholas Africano: Innocence and Experience includes approximately twenty-five figurative paintings, sculptures and works on paper spanning a broad spectrum of media from several expansive, mural-scaled canvases to a suite of monoprints.

MICHAEL TROPEA



## Iowa Architect

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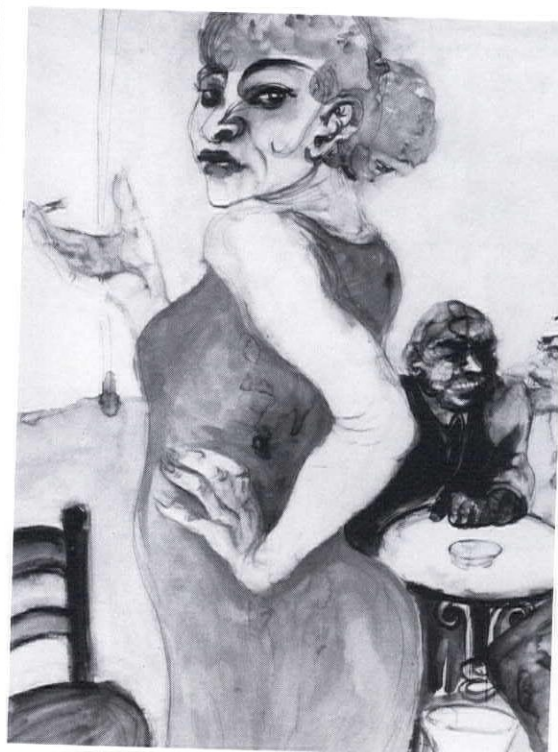
# From Expressionism To Resistance

The Joslyn Art Museum, Omaha, Nebraska, will present, *From Expressionism to Resistance, Art in Germany 1909-1936: the Marvin and Janet Fishman Collection*, February 15 through April 12, 1992. Featuring 190 paintings, sculptures, and works of

paper, this exhibition was assembled from a collection of work by some of the most important German artists of the 20th Century, including Beckman, Kirchner, Heckel, and Dix. This cross-section of artists was committed to social and psychological content in a period of German history characterized by drastic political, cultural, and economic upheaval.

Max Beckmann, *Bar, Brown*, 1944, oil on canvas on view at Joslyn Art Museum in the special exhibition "From Expressionism to Resistance, Art in Germany 1909-1936: The Marvin and Janet Fishman Collection"

Nicholas Africano, *Sleeping Girl*, 1990, Madison Art Chapter



## Students of Rembrandt

The Milwaukee Art Museum will present the second in a series of small exhibitions intended to reappraise the work of Rembrandt's close circle of associates.

Rembrandt's Students II: Ferdinand Bol will be on display through March 8, 1992 and will present paintings, drawings, and prints drawn from North American collections.

Elfriede Lohse-Wachtler, *Lissy*, 1931, watercolor on paper on view at Joslyn Art Museum in the special exhibition "From Expressionism to Resistance, Art in Germany 1909-1936: The Marvin and Janet Fishman Collection"

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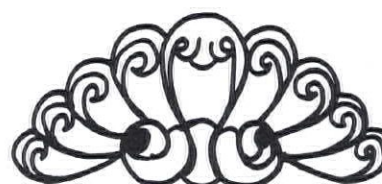
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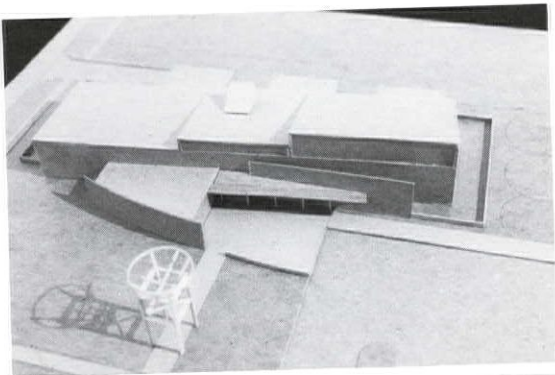
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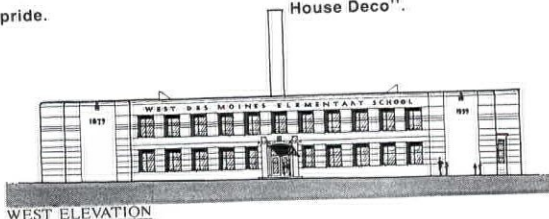
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## Forest Avenue Library Des Moines, Iowa

The Forest Avenue Library is currently under construction in Des Moines. Designed by Baldwin Clause Architects, P.C., the branch library in the heart of the city is a triumph of cooperation between private donors, city government and very active community involvement. The design of the facility has centered around ideas of outreach, diversity, welcome, exploration and community pride.



WEST ELEVATION

## Hospice of Central Iowa Des Moines, Iowa

This 12-bed residential facility by Architects Wells, Woodburn, and O'Neil, is located on a 2.5-acre wooded site in a desirable city neighborhood. The building's segments respond to the

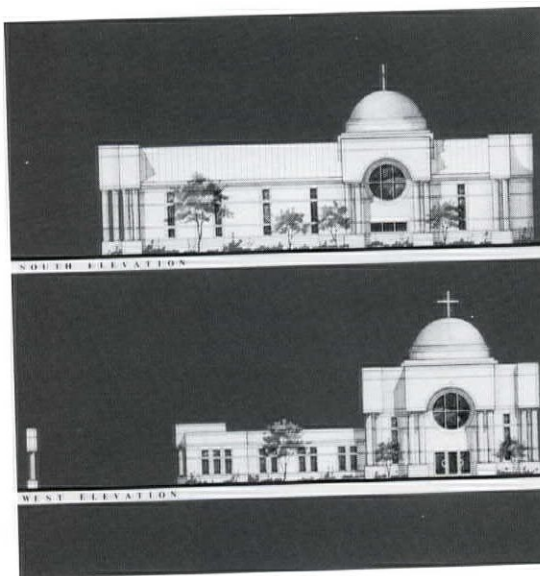
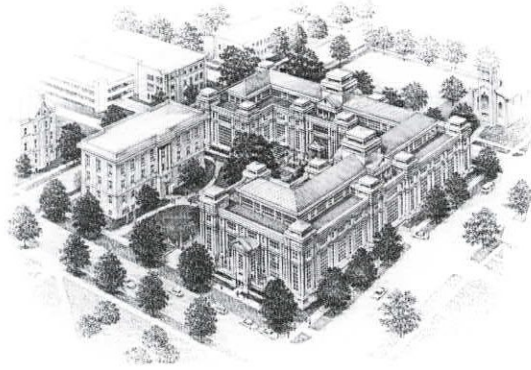
## Phenix Elementary School West Des Moines, Iowa

RDG Bussard Dikis has completed design work for additions to and renovations of Phenix Elementary School in West Des Moines. The building was originally completed in 1939 as part of the P.W.A. program. Design development attitudes were directly influenced by the architects' resolve to restore the dignity of this venerable example of "American School House Deco".

topography with two guest wings and support functions radiating off of an active central day area. The design enables caregivers to sustain necessary visual contact and physical proximity to the guest rooms. The privacy gradient, in sequence of the

## Academic Building

Construction is now underway for the University of Iowa Academic Building to house the Business College, designed by Neumann Monson P.C., Iowa City, and Architectural Resources Cambridge, Cambridge, MA. The new building was planned to unite the previously scattered facilities of the school into a single structure.



## St. George Antiochian Orthodox Church Cedar Rapids, Iowa

Construction has begun on St. George Antiochian Orthodox Church in Cedar Rapids, Iowa. The building, with overtones of Byzantine architecture, was designed by Novak Design Group.

The gold dome, a historical element of their religion, is situated at the intersection of the nave and implied transept. Iconographic murals will be painted on the underside of the dome, as well as the barrel-vaulted ceilings of the nave and the ceiling of the semi-circular apse. Tuscan columns punctuate the white exterior composed of brick, concrete block, finish system and a metal roof.

The 9,500-square-foot worship center which contains an education wing is scheduled for January 1992 completion.



## Iowa Lutheran Hospital Clinic Altoona, Iowa

Construction has begun on the new Iowa Lutheran Hospital Clinic located in Altoona, Iowa. Designed by Shiffler Associates, Architects, the building is situated on an adjoining site with a new YWCA facility located near the intersection of 17th Avenue and Eighth Street. The contextual response to the neighboring facility is the use of basic

forms and similar materials. The architectural response is a composition of four distinct forms: a rectangular clinic with space for five doctors, a rotated rectangular waiting area, a cylindrical entry and a pyramidal skylight atop the entry cylinder. The skylight will be internally lit and be a beacon to visitors entering the site. Masonry banding and fenestration provide additional visual interest.

Completion is scheduled for Fall 1992.

STEVEN KNOWLES



# Remembrance and Transformation

## The Competition Concluded

This year's Central States Region Convention in Des Moines featured an exhibition of entrants in the *Iowa Architect's* competition: Remembrance and Transformation. The following article acknowledges the work of exhibitors and contributors to this rewarding presentation.

The following individuals, companies and organizations have contributed to the presentation of Remembrance and Transformation.

Their support is sincerely appreciated by the editors of the *Iowa Architect*.

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Jurists for Remembrance and Transformation

### Toys and Games

John Locke AIA  
Herbert Lewis Kruse Blunck  
Robert Segrest AIA  
Chairman  
Department of Architecture  
Iowa State University  
Phil Hodgkin AIA  
RDG/Bussard Dikis

### Home

Robert Findlay AIA  
Iowa State University  
Jack Bloodgood FAIA  
Bloodgood Sharp Snider  
Paul Mankins  
Herbert Lewis Kruse Blunck

### Photography

William L. Anderson, AIA  
Brooks Borg Skiles  
King Au, AIA  
Studio AU

The premise for this competition, sponsored by the *Iowa Architect*, was, on the surface, uncomplicated. The program brief, distributed to over 5,000 architects and students nationwide, stated the following objectives:

"The aim of this competition is to describe the equally significant responsibilities of remembrance and transformation. Return, for a moment, to the roots of your imagination; create, yet transform, a toy from your youth, remake a home reminiscent of your childhood, capture the images of your life which acknowledge, yet illuminate the distance you have come. Make new the old. Remember and transform."

Represented on these pages are the words and images of award-winning entrants in each of the three competition categories: Toys and Games, The Home and Photography. Though their views of the past transformed are varied, each of these projects resonate a rich and poetic evocation of the competition's central theme.

The editors of the *Iowa Architect* sincerely thank all the entrants in this competition as well as the many individuals and organizations which contributed to its fruition.

### Remembrance and Transformation Exhibitors

Central States Region Convention  
Des Moines, Iowa  
October 10 and 11

### Toys and Games

Toy  
ARCHI/TEXT  
Thomas Cowen  
Meredith Stricker  
Iowa City, Iowa  
First Award  
Game  
Bill A. Peavler AIA  
Charlotte Peavler  
Marina Barthold  
Oklahoma City  
Second Award (Tie)

Toy  
Rachel Williams Zebrowski  
Page Zebrowski Architects  
Tulsa, Oklahoma  
Second Award (Tie)

Toy  
Peter Kuo  
Stillwater, Oklahoma

Game  
Kristi Hansen  
Johnston, Iowa

Toy  
Kurt Wetzel  
Stillwater, Oklahoma

### Home/Illustration

Home/Illustration  
Hosea Liminata  
Ames, Iowa  
First Award

Home/Illustration  
Joy D. Swallow  
Kansas City, Missouri  
Citation

Home/Illustration  
Kevin Joseph Kerwin  
St. Louis, Missouri  
Citation

Home/Illustration  
Martha Sutherland  
Fayetteville, Arkansas  
Citation

Home/Illustration  
John Raettig  
Kansasville, Wisconsin  
Citation

### Home/Design

Home/Design  
Matthew A. Knox  
Manhattan, Kansas  
First Award  
Home/Design  
Maria Lewicka  
Jerzy Lewicka  
Ames, Iowa  
Second Award (Tie)

Home/Design  
Robert Gerloff  
Blacksburg, Virginia  
Second Award (Tie)

Home/Design  
Ron M. Stelmarski  
Chesterland, Ohio  
Third Award

Home/Design  
Steven J. Herr  
Cincinnati, Ohio

Home/Design  
Steve Padgett  
Lawrence, Kansas

Home/Design  
Daniel Roach  
University City, Missouri

Home/Design  
Suhail Butt  
Chicago, Illinois  
Home/Design  
Kenneth Potts  
Kansas City, Missouri

### Photography

Color Photograph  
Kenneth Potts  
The Alliance  
Minneapolis, Minnesota  
First Award

Color Photograph  
Daniel J. Becker AIA  
Milwaukee, Wisconsin  
Citation



The exhibit of Remembrance and Transformation was viewed by nearly 600 participants at last year's Central States Region Convention.

**Editor's note.** The text accompanying each project have been excerpted from the original competition entry.



**Matthew A. Knox**  
**Manhattan, Kansas**  
**First Award, Home**

Part 1: An Image. I was a child then. The daydream was always the same. A solitary tree standing in the grass beneath an incredible sky. The heat and the colors seemed like a Hopper in their intensity. Two people were having a picnic beneath the canopy, their bicycles lying in the grass beside them. They were happy, a man and a woman; you can tell by the silent laughter.

Part 2: Remembering. I remember the room of my childhood. A place where dreams of unknown places and deep thoughts filled the stillness late at night. Now I inhabit that place in my thought — thought that can be constructed . . .

Part 6: The beginning occurs by building within the dream from a room, thinking late into the night. In a room above me I can see and feel the other places, the house itself trailing like a wake behind. Above me still is the sky-wings of an angel — translucent and clear. I must see the sky from my house to watch the angels fall.

**Robert Gerloff**  
**Blacksburg, Virginia**  
**Second Award, Home**

I remember windbreaks from when I was a child. I remember how in the evening the windbreaks would cast long, deep shadows over our Ford station wagon and how the setting sun, flashing through the trees like a picket fence, would blind me with stroboscopic power. I remember how in the winter, the brooding impenetrable windbreaks would separate the snowy fields from the gunmetal sky. I remember the windbreaks stretching for miles to the horizon, breaking the plains into digestible chunks. My memories of Iowa's ordered landscape and of utilitarian buildings made magical by butter-yellow light are transformed in this project for a weekend retreat: Windbreakhouse . . .

. . . The Windbreakhouse helps preserve the agricultural order of the landscape and balances the contemporary Midwestern traits of pragmatism, which demands pure, pristine, romantic forms. It is a balanced design for a balanced culture.

My wish is that a child with his nose pressed to the window of a passing Ford station wagon could feel the same flash of golden light that inspired me years ago, only the flash would come between the two halves of a fantastical house of memory nestled into a windbreak.

I want another child to remember windbreaks when they are as old as I am.

**Maria Lewicka**  
**Jerzey Lewicka**  
**Ames, Iowa**  
**Second Award, Home**

Dream One: Nostalgia of Childhood. Most Iowans have been raised in a rural environment surrounded by the greenery, enjoying fishing and hunting, being isolated from the problems of congested urban life. Their childhood is associated with a farmhouse that has all the attributes of a midwestern mansion . . .

. . . Dream Two: Metropolitan Images. The image of life in greater American cities brings a dream of a vital downtown that provides a diversity of amenities and has an identifiable skyline . . .

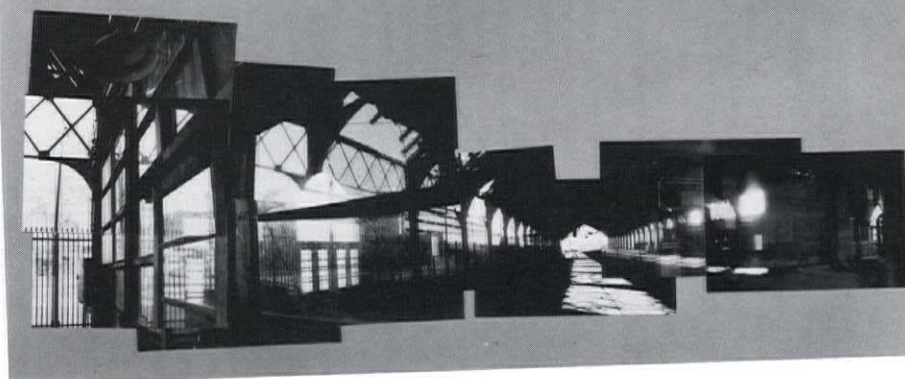
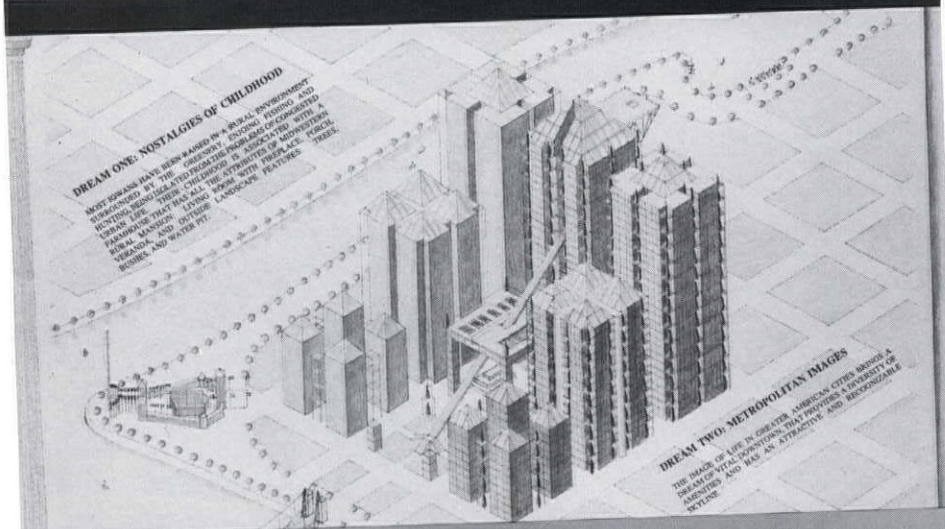
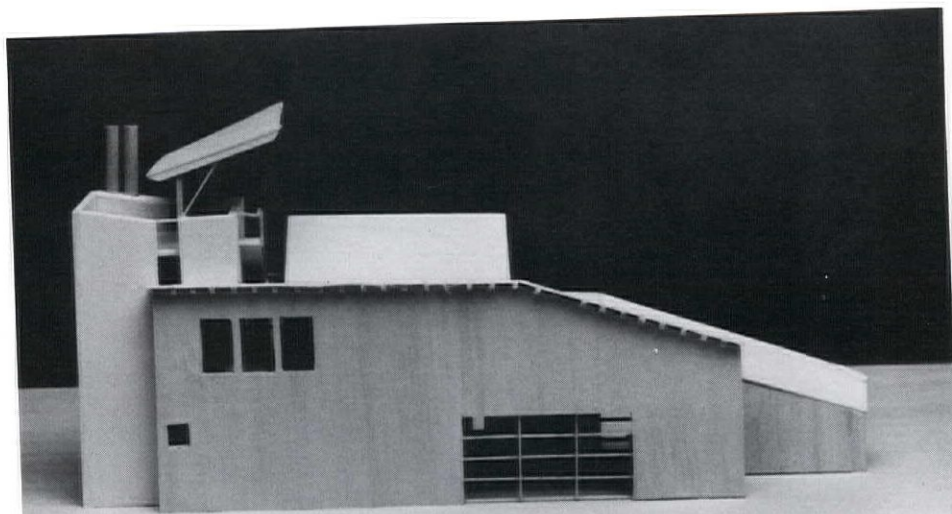
. . . Dream Three: Downtown Reinhabitation. Abandoned downtowns, earlier converted to no-man's land are generating decision-maker's attention . . . The provision of habitable housing complexes is needed . . .

. . . Dream Four: Compromise of Contradictions. The new high-rise (Dream Two) housing complex (Dream Three) consisting of apartments; nostalgic reminiscences of childhood (Dream One) have been introduced near the place where Des Moines originated . . .

**Kenneth Potts**  
**The Alliance**  
**Minneapolis, Minnesota**  
**First Award, Photography**

Alone. Silenced. Unused for many years. Yet this depot will never be vacant. It holds the memory of countless past excursions; of entries and exits. The door to the city, the door to my memory. Grampa's fingers squeezing through the woolen soggy mitten frozen to my hand. Grampa breathing out the story of his first arrival.

I still wander by the old station. I see more of the past in the reflected train shed than I do in the real structure. I look through the glass at the schedule board. It knows no year but the present, it records the hours of every day.







**Archi/text**  
**Thomas Cowen**  
**Meredith Stricker**  
**Iowa City, Iowa**  
**First Award, Toy**

... Seen from the outside, the toy itself stands in for all kinds of boxes ... storehouses for treasures now translated as memories: cigar boxes with wooden lids, temporary housing for lizards made with scraps of screen doors and rusty nails. Also envelopes, diaries, anything covered with sealing wax or bound by copper wires. As well as hiding places under lilacs, dining tables and behind back alleys.

Perhaps memory itself may take a chambered form like this: memory as an interior literature — a hive of associations moving backwards, musings: *metaphor trap, memory box, primitive form, mysterious industrial toy, generator/ a battered aluminum red and yellow hurdy-gurdy/ leonardo's drawings, diderot's factory/ the ggantija temple complex, midwest granary/ echo chamber.*

... In our experience, the best toys are not limited to their original or official instructions. This toy operates in many directions, /not all specified ...

**Hosea Liminata**  
**Ames, Iowa**  
**First Award, Home Illustration**

The boundary of my childhood. Floors, walls, ceiling, windows and doors of my past ... the beginning of my existence ... the place I grew up ... the place I call home. Combined with values, regulations and moral teaching set by my parents, my childhood was molded.

The house I designed is the transformation of those mental images, pieces of my past upon which I was brought up, shaping my existence and dreams.

The symbolism is used throughout the house to visually describe the mental images and its meaning.

**Ron M. Stelmarski**  
**Chesterland, Ohio**  
**Third Award, Home**

My remembrance of home is that of one large domain divided into two types; the public/family spaces and my bedroom, the space which allowed me to be alone. Through transformation, I have abstracted these two spaces; the public space into an apparent volume, my space becoming a place for daydreaming, a place where memory becomes the figure of "actual" experience of space as ground ... Daydreaming consumes the inhabitant and the only awareness of "outside" comes through a slot of light from above, further instilling a sense of security while indeed allowing one to remember.

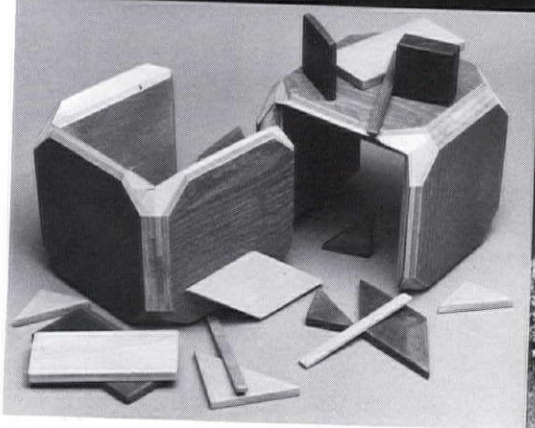
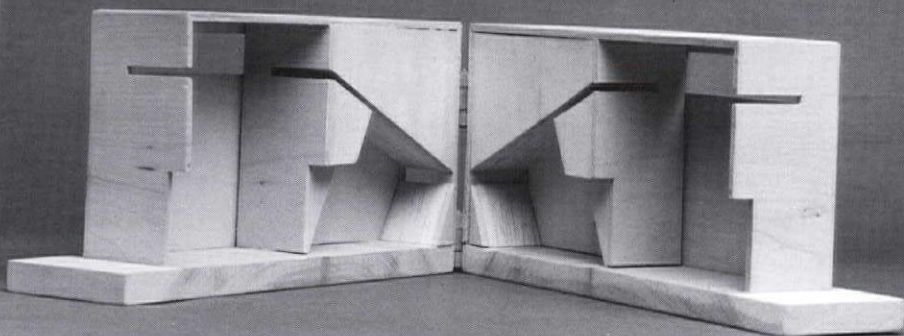
**Bill A. Peavler**  
**Charlotte Peavler**  
**Marina Barthold**  
**Oklahoma City, Oklahoma**  
**Second Award, Toy**

As a young child, I often observed my older cousins "having tea" using doll-sized furniture sawn from a single block of hardwood. When the pieces were put away for another day, they all nested together in that block, forming a neat puzzle. There was always a good deal of chatter in deciding where the pieces fit. I remember the great fun with that particular toy/puzzle.

... This new game/puzzle is a transformation of the old "tea" furniture and the architectural box. Getting inside the block/box to discover the treasure of wooden pieces is the puzzle. Once that is accomplished, the game is almost ready to be played with the many shapes, two of each and two tables ...

**Rachel Williams Zebrowski**  
**Page and Zebrowski Architects**  
**Tulsa, Oklahoma**  
**Second Award, Toy**

... The Children's Playhouse is indeed a toy and a game, and as is true with any good toy, a teaching tool to instruct children to enjoy buildings, to interact with them and to hold them in their imagination. The Playhouse is conceived as a small village nestled in a confined backyard with a separate house for each daughter and a shared sandbox, swimming pool (K-Mart variety), slide and herb garden. The houses are portraits of the children, choosing the self-centered square with the sun figures and the more rambling moon and stars to suggest their different personalities.





## The Principal Financial Group in Des Moines

### Principal and Interest

The story of The Principal Financial Group's Des Moines Campus defies simple explanation. It is as complex as the organization it shelters. The Principal has, in many respects, grown up with Des Moines. Understanding the history of its development and ambitions for the future is vital to understanding the same issues for Des Moines itself.

Among the more dumbfounding illusions of history is the notion that complex events may be reduced to a few, simply-stated and all-encompassing explanations. It is a tidy illusion; one in which the rich chorus of voices that shape history are edited to a single, monophonic series of harmonious and sequential notations. We are told, for example, that the Renaissance was, foremost, the rebirth of an appreciation and understanding of the classical arts of Rome. Such generalized readings ignore the far more powerful social and political mechanisms at work in fifteenth century Europe. The Renaissance was a profoundly interwoven tapestry of competing intellectual and economic interests among the emerging European city-states, which all but defy concise categorization. Generalizations can make for handsome coffee-table monographs and unambiguous lectures on the virtues of Western civilization. They do not, however, paint a convincing picture of the true forces at work in

the shaping of history.

It should not then be surprising, that an explanation of events describing artifacts of recent history would be any less confounding. Clearly, the issues of motivation and intent in the creation of a built environment in our modern world are quite beyond a simple rendition of cause and effect. One telling example of this lesson would most certainly be the Des Moines campus of The Principal Financial Group.

There can be no question that The Principal Financial Group has had a profound effect on the economic and physical landscape of Des Moines. It is the city's largest private employer. It occupies, to the north and west of Des Moines' central business district, a substantial proportion of the city's most valuable real estate. Its campus of buildings, eight in number, now define the locus of Des Moines future development. Common wisdom suggests that as The Principal grows, so does Des Moines.

▼ Corporate Square, designed by Architects Tinsley, McBroom, and Higgins in 1939, received national recognition for its state of the art engineering and design.

► This view, looking southwest, shows the three major Principal buildings: Corporate Square (left); 801 Grand (center); and the eleven story Principal Tower (far right).

**Corporate Square, 1939**  
Architect: Tinsley McBroom, and Higgins  
**Century Center, 1979**  
Architect: Brooks Borg and Skiles,  
Architects and Engineers  
**Principal Tower, 1986**  
Architect: Welton Becket  
**Principal Parking Structures, 1988**  
Architect: Brooks Borg and Skiles,  
Architects and Engineers  
**Pleasant Park and Subway Passage, 1988**  
Architect: Brooks Borg and Skiles,  
Architects and Engineers  
**801 Grand, 1991**  
Architect: Hellmuth, Obata, and Kassbaum





## The Lessons of History

Contrary to its present circumstances, The Principal began somewhat modestly in relation to its then, more renowned competitor, the Equitable Companies of Iowa. Founded in 1879, as Bankers Life Association, the company started an assessment association. The company's fortunes experienced steady growth through the first half century of its existence. In the 40s, it developed group, life, health and pension insurance plans which now account for the largest share of its business. With prudent planning and sound financial management, Bankers Life had grown, by the early 60's, to become one of the nation's leading insurers.

From its inception, Bankers Life continued to

display a reasoned penchant for conservatism and fiscal prudence, a practice which carried the company safely through the profound economic upheavals of the late 70's and early 80's. Bankers Life emerged, from these decades, a sound, but cautious player in a newly evolving world of corporate finance. The future, it seemed, would belong to multi-disciplinary corporations capable of meeting the diverse requirements of a wide range of clients and investors.

In 1986, Bankers Life became The Principal Financial Group, determined to recognize this newly evolving set of circumstances. The company expanded its range of products; group, health, pension and individual life insurance,

and ventured into financial services such as mutual funds, stock brokerage, and mortgage banking.

In 1987, then president John Taylor, put the company's success most succinctly: "Our success is due to blind dumb luck and letting things grow normally without being particularly perceptive about what's going to happen."

Hardly the admonition of a calculating corporate executive, yet it is this sense of intuition, tempered by cautious financial considerations, that have led The Principal to its assured footing as one of the nation's pre-eminent insuring institutions. That its decisions regarding a physical environment should be any less pragmatic is not entirely surprising.





## The Birth of a Campus

The physical history of The Principal begins in 1939 with the construction of Corporate Square. In its time, the Bankers Life Insurance Building, as it was then known, was a hallmark of contemporary design. Crafted by architects, Tinsley, McBroom, and Higgins, it was enthusiastically touted as an apt expression of the then burgeoning Art Moderne style. The building was widely acclaimed, featured in national architectural publications of the era, and considered by many to be the epitome of "modern" architectural design. The building, in many ways, began the legacy of all subsequent endeavors by the inheritors of its elegant design.

Additions to the original structure were to follow with complementary expansions constructed in 1959 and 1979. Each renewed the fundamental premise of their precursor; a resolute commitment to the quality of environment and edifice.

There were other additions to the Des Moines campus as well. An annex to the east, considered initially only as a utilitarian shelter for the more mundane necessities of corporation, became a major component of the complexes' ever expanding need for space. In 1979, the Century Center building was constructed,

two blocks west of the original Corporate Square building to accommodate the extraordinary growth experienced by the Principal in the 70's.

Representatives of The Principal tend to dismiss Century Center as an expedient resolution to immediate spatial requirements, but its firm, uncomplicated presence suggests a clear-minded commitment to quality.

In the early 80's, The Principal was faced with a new challenge. The demographics of Iowa had changed. There was a reasonable concern that the available pool of skilled labor within the Des Moines metropolitan area would at some point fall short of the company's future needs. The demands of employment resources compelled The Principal to reach beyond the capabilities of Des Moines itself. Satellite offices were opened in Mason City, Grand Island, Waterloo, and Colorado Springs in an effort to broaden the company's labor base.

This decentralization of The Principal's work force coupled with the company's evolution into a nationally recognized financial services institution might have suggested, to many, a move away from a single, centralized base of operation. Yet throughout, The Principal has remained firmly committed to its downtown Des Moines campus. In a 1990 interview with the

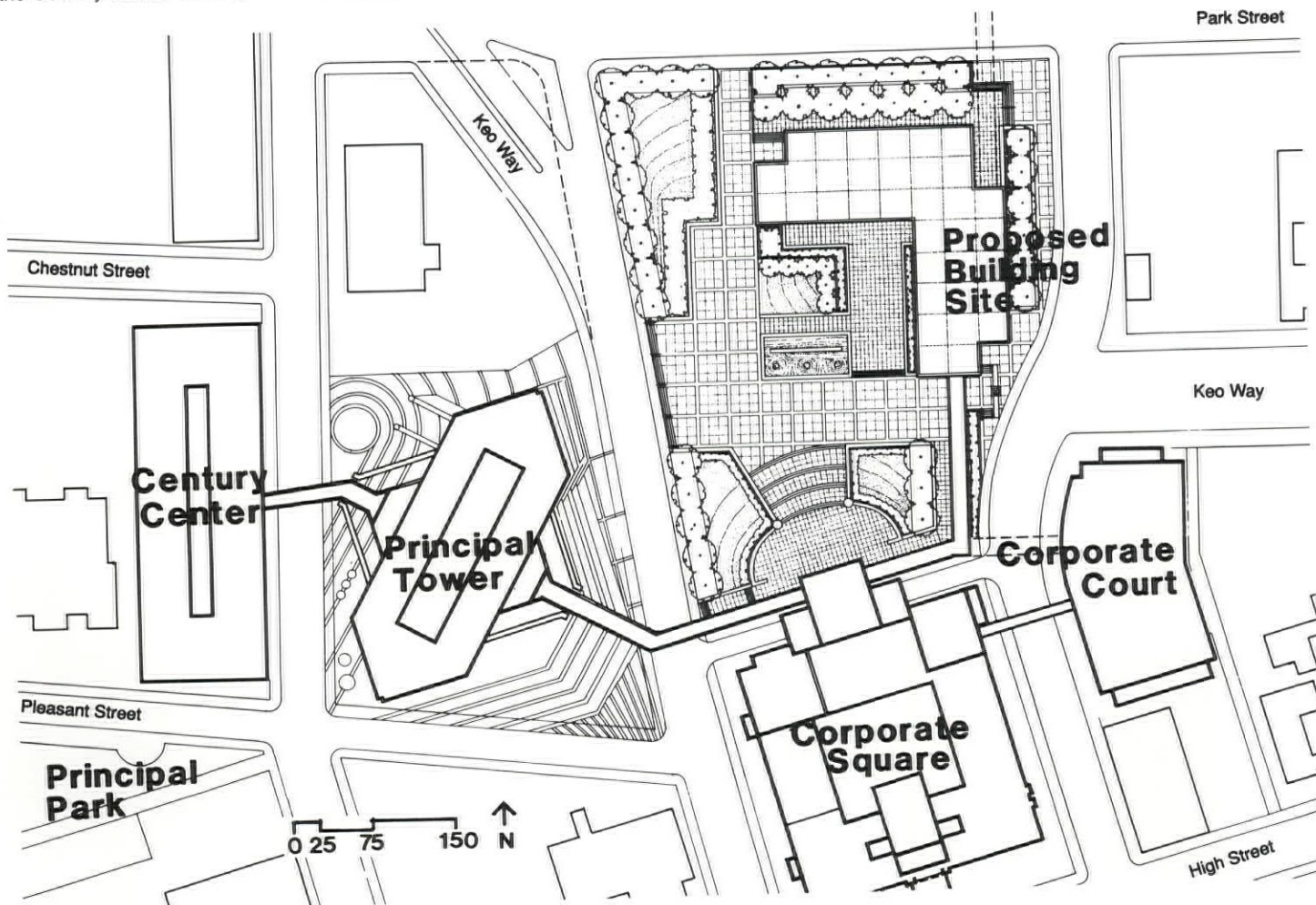
Business Record, President and CEO David Hurd clearly delineates the company's philosophy: "...We see ourselves as a member of this community and we are thoroughly involved in it. It would be a very wrenching change to move out to the eastern suburbs or the northern suburbs or the western suburbs. There would have to be a very powerful reason for doing that, and ... that powerful reason has not emerged."

Accordingly, in the preceding decade, The Principal has maintained a two-pronged approach in directing the course of its capitol improvements: continued growth of the Des Moines campus coupled with careful expansion of its network of regional offices.

In 1986, the company completed the core of its urban campus with the construction of Principal Tower, an eleven story, granite-clad office structure which linked Century Center to the

▶ The rotunda of the subway passage, which connects Principal's parking structures to their corporate facilities, provides a point of relief and reorientation within their Pleasant Park. This view looking east shows Principal's Century Center Building (far left), Principal Tower (behind), and Corporate Square (far center).

▼ Perkins and Will's schematic proposal for the development of Principal's campus northward to the site of the Hillside project.









west with the original Corporate Square headquarters on the east. An elevated skywalk system connected each of the four major office buildings in the complex, creating a homogeneous and environmentally tempered community. Two major parking structures flanking Woodland Avenue to the west and Principal Park, a mediating plaza to the south of Century Center, were also completed in the decade of the 80s.

By 1990, The Principal campus sheltered close to 6,000 employees in its 1.1 million square feet of office space. In addition, it leased another 215,000 square feet of space in and around the central business district. There are, as yet, few firm opinions of the optimum employee population for the campus. Company representatives have speculated that future growth in Des Moines could reach 10,000 over the course of the next few decades.

#### Planning For Growth

Responsibility for charting the future of the Des Moines campus as well as The Principal's satellite offices falls to its Space and Facilities Planning Committee. Chaired by Tom Gaard, Vice-President of Administrative Services, the committee draws its membership from a broad range of expertise within the Principal corporate family. Although historically The Principal's space requirements have grown at an annual rate of six to eight percent, the committee considers a number of other criteria for their projections: market conditions, technology, strategic planning and the overall state of the economy. "We try to look ahead three to five years," says Gaard, who goes on to admit that the committee's more reliable predictions fall within the twelve to eighteen month range.

Depending on the magnitude of these projections, the committee may pursue any number of facilities options. Modest relocations and expansions can be handled by The Principal's in-house space-planning and administrative services staff. The company has, in the past decade, adopted a series of uniform workstation standards, which optimize productivity while maintaining an attractive, free-flowing work environment. The standards may be adapted either to existing buildings or in newly acquired lease space.

For larger renovations and additions, the committee will engage the services of local designers and builders. Generally, the company favors organizations with whom they've had a long-term relationship. Other factors: special expertise or familiarity with a given facility, will also influence the composition of a project team. Gaard is quick to point out that the committee has few hard and fast rules regarding the selection of professional design consultants. Their managerial approach to each

facilities issue is tailored to that particular problem alone, unbounded by preconceived or inflexible corporate policies.

This philosophy carries over into large-scale construction projects as well. Although a major, new building will involve a far greater participation by upper-level management, the basic process remains much the same. Each project is put together in a highly individualistic way. For example, Welton Becket, architect for the 1986 Principal Tower, was selected on the basis of its entry in a limited competition of six nationally-recognized architectural firms. In contrast, architects for many of the company's other buildings have been selected by a more conventional proposal and interview process. In each instance, the overriding concern was less for consistency than appropriateness; means fashioned to fit the need at hand.

A similar pragmatism marks the company's approach to the other key component of expansion and growth: property acquisition. In the last twenty years The Principal has gradually made important real estate acquisitions in the immediate vicinity of its downtown campus. The pattern of these acquisitions has not always followed the most logical of sequences. Every purchase has been, as one insider puts it, "price dependent." The absence of a comprehensive masterplan in this era is significant.

Properties were purchased first, because they made good economic sense and second, for their utility in a program of corporate expansion. The Principal might have grown in many different directions, but the predominant, east-west axis of its present development is more the consequence of shrewd economics than conscious urban intent.

Given this penchant for pragmatism in planning, it would be tempting to dismiss The Principal's downtown campus as a haphazard collection of pleasant but largely unrelated buildings. Yet when experiencing the complex, particularity within its articulately internalized skywalk system, a different impression emerges; that of a highly integrated and cohesive community. This environment is no accident of economics.

Many inside The Principal would cite the original Corporate Square headquarters as the source of this consistent approach. States Robert Houser, former CEO of the company: "In many ways, Corporate Square set the standard for everything that was to follow." Houser believes that the company's commitment to the quality of its environment stems, in no small measure, from the architectural precedents established in 1939. "The company has avoided extravagance, instead choosing ideas and materials which wear well with time. We've always said, let's build with quality."

Among the more important benefits of this philosophy lie in the area of employee relations. People genuinely enjoy working in this atmosphere. Moving about the broad, elevated streets connecting the complex, mingling in the campus's many handsome public spaces or admiring the hundreds of major art works in the company's collection, employees are continually reminded of the value The Principal places in their daily contributions. The fundamental basis of The Principal community is not the result of a carefully crafted masterplan, but a consistent attitude of commitment to the people that make up its work force.

#### 801 Grand

In one sense, The Principal's latest addition to the Des Moines skyline: the forty-four story, 801 Grand, stands as a fitting emblem of the company's longstanding precepts. It is a stout, self-assured building crafted in fine Baltic Brown granite and tinted glass. It is graciously respectful of the street, offering a sheltering arcade to Grand Avenue on the south and a compact, but congenial plaza to the east. Its public spaces, though imposing, are richly appointed with complimentary hues of granite, marble and brass. 801 Grand is very much a building in the mold of the remainder of The Principal's downtown campus.

Yet, in its formative stages, the project was never considered to be an integral component of the company's corporate office park. In the Des Moines Register's coverage of the project's 1987 announcement, this distinction was made clear: "The demand for new office space in downtown Des Moines is expanding at a rate of about 160,000 square feet per year. By the time the building is completed, Principal officials believe there will be sufficient demand to fill it. If not..., Principal can fall back on some of its own needs to fill it."

In retrospect, the early projections of office demand were overly optimistic; at present, The Principal occupies seventeen floors in the newly completed facility.

Regardless, the original intent was for the building to stand apart from the company's central campus. The project's development was the responsibility of Principal's Commercial Real Estate group, not the Space and Facilities Committee; further indication of the project's unique and independent status. 801's architect, Hellmuth, Obata and Kassbaum, St. Louis was directed to create a "marketable" building featuring 18,000 to 20,000 square foot floorplates and a variety of corner office opportunities. Both elements are characteristic of contemporary speculative office design and are less sympathetic to The Principal's typical requirements for large, unencumbered floor space.



Despite the public's overwhelming identification of 801 with The Principal, the company strives to maintain a clear distinction between the two entities. The building's title, for example, makes no reference to Principal's ownership of the project. The company's executive offices, which might have been expected to occupy the upper reaches of this lofty tower, remain at the Corporate Square headquarters. And in the coming spring, the Commercial Real Estate group, in association with Hubbell Realty, will launch a new marketing campaign stressing 801's independent status.

These efforts aside, 801 Grand will undoubtedly continue to be perceived as a part of The Principal campus for some time to come. Given the quality and presence of its image, the connection is a logical one.

### The Shape of Things to Come

Prompted by its involvement in the Des Moines Vision Plan, The Principal has recently invested renewed interest in the future of its downtown campus. One element of the Vision Plan, as envisioned by its conceptual designers Mario Gandelsonas and Diane Agrest, focuses on a parcel of land running north from the Principal campus to Interstate

235. Dubbed the "Hillside" project, the scheme advocates a mixed-use residential and commercial development. The Principal, as a property owner in the parcel and the project's most prominent neighbor, recognized the need for a far more focused approach to its own planning initiatives. The Chicago planning and architectural firm, Perkins and Will, was hired last April to help create a long-range masterplan for the downtown campus.

David Hansen, Perkins and Will's lead planner for the study, praises Principal for its altruistic instincts. "The company views itself as being very much tied to the interests of Des Moines. Planning issues were considered in terms of what would be both good for The Principal and the city. We developed a series of four alternative proposals which represent a fifteen to twenty year outlook."

On March 10, 1992, CEO David Hurd unveiled plans for a ten-story, forty million dollar addition to the Principal campus. The 350,000 to 400,000 square foot building would initiate the first component of Perkins and Will's masterplan and be situated just north of the original Corporate Square headquarters. Preliminary plans suggest the closing of Keosauqua Way at Seventh and Eighth Streets to

accommodate a generous public plaza between the new construction and the present campus. Skywalk linkages will be extended northward through the project, providing a tempered connection from downtown Des Moines to the future Hillside Development. According to Hurd, construction of the project could begin as early as Spring of 1993.

At present, few other details of the project and its role in the evolving Principal masterplan have been announced publicly. However, if The Principal Financial Group's history is any indication, the proposals will be flexible, market-shrewd, and committed to a long-standing tradition of quality. Not a terribly complicated conclusion for a company that consistently defies generalization. ■

*Lynn S. Spears lives in Des Moines and writes on an occasional basis for the Iowa Architect.*

▼ Principal's presence in downtown Des Moines is evident.





## University of Iowa Hospitals & Clinics

### Forecast: Steady Growth

A multi-phased capital replacement program at the University of Iowa Hospitals and Clinics (UIHC) in Iowa City has resulted in over \$208 million in building projects over the last two decades. The firm of Hansen Lind Meyer, one of the nation's top five designers of healthcare facilities, has designed the new buildings with an eye to flexibility in fulfilling the hospital's future needs.

With construction of a new main entrance underway and completion of the Colloton and Pappajohn Pavilions nearing, the goals of the University of Iowa Hospitals and Clinics (UIHC) masterplan are nearly achieved. The last piece of the masterplan puzzle is the recently approved pavilion to the south of the complex, which among other functions, will house an eye institute.

The University of Iowa Hospitals and Clinics (UIHC) created its masterplan during the 1970's to replace its antiquated hospital facilities dating from 1919-28. Building projects since then have reflected a systematic implementation of these original plans, with modifications arising from changes both in UIHC's needs and in the healthcare field as a whole.

Renowned as a leader in medical research and one of the nation's largest university-owned teaching hospitals, UIHC's prolific growth has naturally aroused question. However, UIHC administrators are quick to point out that they have never had to ask the state for funding to fulfill its construction needs. Rather, the capital replacement program has been funded through fundraising and major gifts to the Hospitals and Clinics (such as a \$3 million gift from John and Mary Pappajohn toward the Pappajohn Pavilion) and through patient revenues.

"That's one of the reasons it's been an evolutionary project," says C. Bradford Bevers, managing principal at Hansen Lind Meyer, Iowa City, Iowa. "They [UIHC] bite off only what they can chew at the time. As time has gone on, the projects have been happening quicker. As the facilities have been completed, they've generated funds [from patient revenues] more quickly."

Major state healthcare facilities often opt to acquire state funding to build their capital replacement programs in one fell swoop. UIHC's phased approach to capital replacement has been in line with an overriding goal of its masterplan to build adaptability into the design. Given the pace of change within the medical world and the hospitals' and clinics' changing space demands, UIHC has taken what could be considered a more prudent course.

Says Stephen P. Mackenzie, Director of Design at Hansen Lind Meyer (HLM), "A fact of

life in doing a facility of this scale is that you have to plan a large framework that is flexible — in terms of systems, of how people move through the building, of how you handle design elements. And it's a fact of life for an institution like this that it's going to change over time, and that change is very hard to predict."

New diagnostic and treatment technologies, medical research breakthroughs — all have contributed to an accelerated rate of change in the delivery of healthcare. For example, UIHC's Magnetic Resonance Imaging Center and PET (positron emission tomography) Center provide diagnostic technologies that did not even exist when the masterplan was created in the 1970's. Increased use of outpatient clinics for medical procedures, which previously would have required a hospital stay, indicates another shift in healthcare delivery that has directly affected UIHC's facility design.

#### Creating Healing Environments

While many hospital settings are stark and institutional in feeling, UIHC has excelled in creating environments in concert with the underlying service being offered — that of healing.

"It's a common trend in healthcare today — emphasizing the patient's point of view," says HLM's Mackenzie. "And it's a key part of our whole approach." Inpatient nursing units at UIHC contain a unique eight-bed module in which each patient has a window view, maximum privacy, and a feeling of personal space. Patient rooms are heated and cooled using radiant coils to avoid the drafts of forced-air systems.

Another theme throughout the UIHC design projects has been to provide visual points of reference to help orient people as they move through the clustering of buildings and linking corridors. Each of three major pavilions (Carver, Colloton, and Pappajohn Pavilions) has a distinctive lobby or seven-story atrium along its major corridor system, with access to pleasant outdoor courtyards and patios. These major traffic areas create a sense of openness and light. Windowless interior corridors have been avoided. In the Colloton Pavilion, several major asymmetrical corridors at its perimeter provide natural light as well as outdoor reference points.

(Centerfold)

UIHC serves as the State of Iowa's Comprehensive Tertiary Health Care Center and the primary clinical base for a broad range of health science education programs.

► Lush vegetation, mirrors, and extensive natural lighting create a reassuring feeling of comfort in the interior spaces of the Pappajohn Pavilion. This pavilion was designed to accommodate the increasing volume of outpatients and diagnostic/therapeutic procedures available at UIHC. The Pavilion also houses the new Psychiatric Center and Clinical Cancer Center.





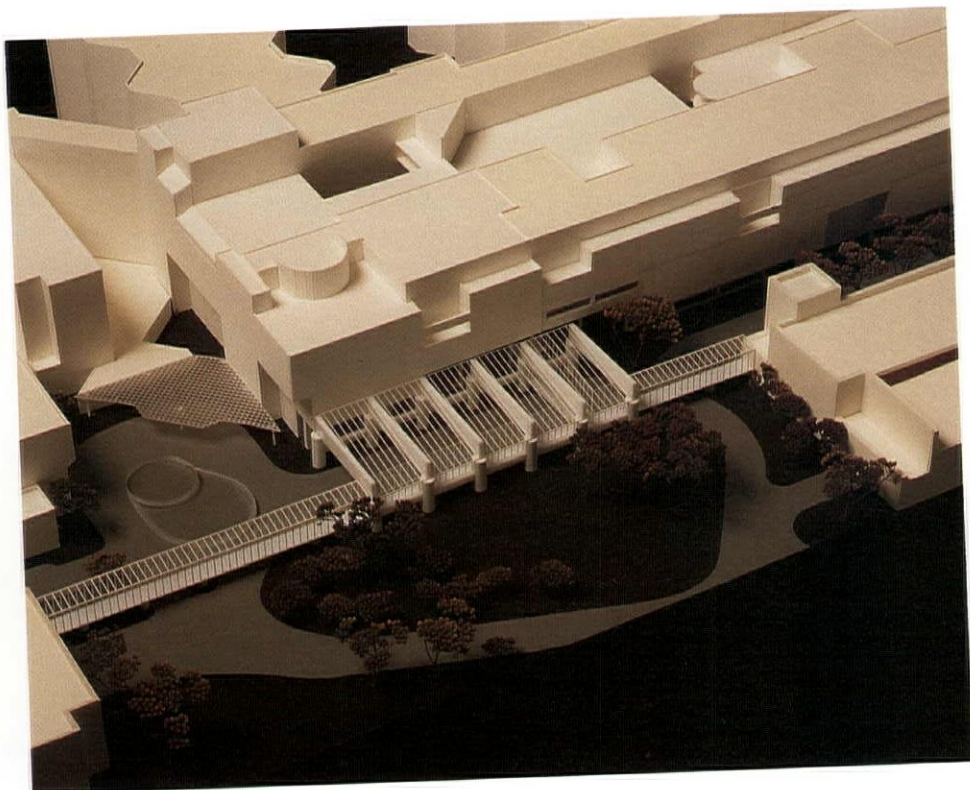












Art, too, has played an important part in creating a soothing and uplifting atmosphere at UIHC. Walls throughout the hospitals and clinics display original artwork of outstanding quality not usually found in hospital settings. In addition, UIHC's own Project Art Program brings a variety of visual and performing arts into the hospital environment on a daily basis.

"Hospitals are very complex entities," says Brandt Echternacht, Assistant Director for Planning at UIHC. "There are so many individual users and clients." More than 480,000 patients circulate through the hospital or one of UIHC's numerous outpatient clinics annually. Staff alone numbers over 7,000, including physicians, dentists, nurses, doctors in residency and fellowship training, and over 4,500 professional and support staff.

◀ The new main entrance canopy will provide protection from the elements where patients can be driven up and dropped off for reception and admittance. The current entrance and reception area will serve discharge/departure functions.

▼ Members of UIHC's senior staff enjoy an expansive terrace view during meals.





This variety of end-users makes space configuration one of the most challenging and important design decisions reached. Says Bevers, "Some projects will take several meetings to get through schematics and design development, depending on how complex the problem is, who the user is and how prepared they are to make decisions."

According to Echternacht, a good programming statement is the key ingredient for arriving at a successful end-product. An end-user such as a clinic undergoes an intensive needs justification process before meeting with the hospital's administration and project architects to discuss the design of a unit. At such meetings, part of the agenda is to help the end-user group arrive at a workable consensus.

"Some people are more territorial, for instance, in terms of dedicating exam rooms or support space for their particular discipline," says Mackenzie. "Others are more democratic and willing to have flexibility as to how spaces are used."

"We've always felt one of the most important things we do is listen to the users and what it is they really need," says Bevers. "In many cases, we're dealing with some units we've worked with two or three times before. Usually, they tell us whether what we've done in the past has worked or not. They're not bashful about telling us about what's good or bad, and we appreciate that."

### A Long History

While UIHC is generally clear about the direction of each new building design project, the project architects are given a lot of free reign as to aesthetics and continuity of design. In fact, continuity of design and knowledge of the facility are key justifications Bevers gives for HLM's continuity as project architects for each of the capital replacements projects.

Says UIHC's Echternacht, "HLM has been a very good firm to work with, not only because they are knowledgeable, with a lot of experience in healthcare facilities, but because of the teams they put together." HLM has a comprehensive in-house staff. With 180 employees in their Iowa City headquarters, its resources include architectural, mechanical, electrical, structural, civil, interiors, construction administration, graphic design, and landscape staff.

"Each project [at UIHC] is exciting and we always look forward to it," says Bevers. "And we recognize that at some point the building could

stop. We've had to be intelligent about how we grow and develop other clients." With offices in Chicago, Washington, D.C., New York City, Orlando, and Denver, the firm has diversified over the years, doing significant work in criminal justice systems, such as prisons and courthouses, as well as high technology medical facilities. "Right now, if you look at the projects in our office, UIHC is not our largest client. However, if you look at the last twenty years, they certainly are."

What's beyond the masterplan? What about healthcare in the twenty-first century? With a constantly evolving field of medical research and methods of healthcare delivery, it seems UIHC's expansion could be never-ending. But according to Bevers, in the near-term, changing needs within UIHC will be met by reassigning space use and adaptive "retrofitting."

Building of the new south pavilion will take UIHC's turf to Melrose Avenue. There just isn't much more land on which to build.

"Beyond this, there's a study being done on campus by another firm as to what should be done with athletics — whether it should be moved off campus or what. It's not inconceivable that fifty years from now, the hospitals should find itself in the position of having to expand in another direction."

UIHC, in fulfilling its role to train future leaders of healthcare and provide quality healthcare, has managed to maintain a leading edge. One thing is certain: the healthcare field will continue to change. UIHC will be at the forefront. ■

*Christina Ladd Campbell is a writer based in Fairfield, Iowa. She is arts editor of the Fairfield Source and writes frequently on art and architecture for regional and trade magazines.*

► Located on the lowest level of the Pappajohn Pavilion, the Positron Emission Tomography (PET) Imaging Center houses this new technology for diagnosing diseases such as brain tumors or obstructed arteries. A 22-ton Cyclotron, contained within five-foot thick concrete walls and ceiling, supports the PET scanner by processing radioactive liquids and gases used during testing.





## Team Spirit

**Credit excellent planning and orchestration for Drake University's success in staging five major building projects on its campus simultaneously.**

**Begun in 1987 as one phase of the university's ambitious revitalization efforts, this new wave of construction has infected the entire campus with unbridled enthusiasm about Drake's future. And it's influencing its inner-city neighbors as well.**

When Drake President Michael Ferrari took his post in 1985, he brought with him a strong "can do" enthusiasm to the dilemma facing most college presidents today — that of shrinking student enrollments. Ferrari shaped a vision of Drake's future and recommended strengthening its centers of excellence to attract and retain students. And he perceived the immediate need to rejuvenate Drake's campus facilities.

The scope of the initiative is gargantuan. "No significant building had been undertaken for 40 or 50 years," says Patrick D. Cavanaugh, Vice President of Business and Finance at Drake. "To have five projects of this magnitude underway, representing \$38 or \$40 million [in project costs], is really rather extraordinary for a university of this size."

Early in the university's planning stages,

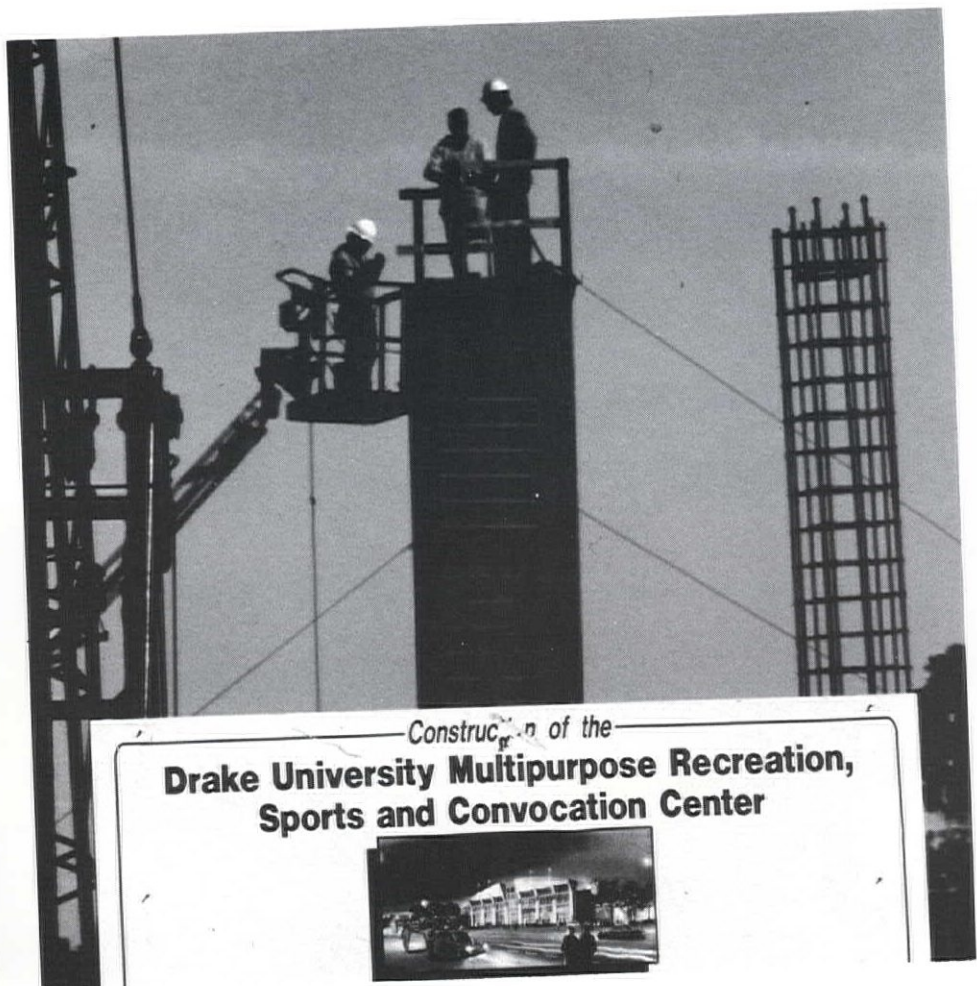
Drake hired the services of H. Kennard Bussard, FAIA, principal at RDG Bussard Dikis in Des Moines. Serving as campus architect, Bussard has helped to comprehensively plan and mobilize Drake's diverse building projects.

"What Drake couldn't afford to do was to do what's normally done," says Tom Baldwin, principal of Baldwin & Clause Architects. "They couldn't afford to design all these buildings over a period of say a year, then bid the projects out to general contractors, and at that point know how much the buildings would cost. A year would have been too long to wait."

Drake decided to select architects and very soon after that select contractors, get guaranteed price information on all the projects, then put together fundraising packages. It was decided that the most effective way to do this was to put together project teams.

► The new multi-purpose recreation, sports and convocation center.

▼ Old Main during renovation



Construction of the  
**Drake University Multipurpose Recreation,  
Sports and Convocation Center**





## Partnering

Balancing the interests of owner, end-users, architect, contractor with the realities of budget and costs means compromise. One key to the success of Drake's construction initiative has been to form a strong spirit of teamwork or "partnering," as Bussard refers to it, into every phase of the design process. The anticipated result: well-conceived buildings completed on time, within budget, that the owner and end-users will be happy with.

Creating team spirit seems to come naturally for Bussard, who has over 30 years experience in campus planning and design for colleges and universities throughout the United States. In his view, higher education institutions are naturally geared toward participatory planning. "In a lot of university work, they are often as interested in the process as much as the product . . . And oftentimes, projects done in isolation, without participatory planning, turn out to be disastrous. The user-group, or the support group, or the people who are actually going to run it and maintain the building, have been left out."

In interviewing and selecting architects and contractors for each project, an attempt was made to be as fair and objective as possible by agreeing upon selection criteria in advance. One novel feature of the selection process: all architects being considered for a project met at the building or site together. Says Tom Baldwin, whose firm was selected for the renovation of the Old Main Auditorium, "It was interesting. The client was able to field questions all at

once, everyone was told the same thing, and it was helpful to all of us to be able to hear all the questions — some of which I wouldn't necessarily have thought to ask."

Contractors were selected using a similar method, and, in the interest of team-building, the project architect was on the contractor selection team. "Usually, there's an almost adversarial relationship between a project architect and the building contractor," says Bussard. "They both have contracts with the owner, but no contract with each other." By involving the building contractor in the design development stages of each project, Drake strove to establish a good working team and ultimately to save on time and construction costs.

Unlike the traditional bid-deliver approach often used, Drake did not ask prospective contractors to bid on the costs of a project. By removing the bidding process and paying a guaranteed percentage in management fees, contractors were not penalized for saving a project money. Working as part of a team with the architect and Drake administration, the contractors have tempered the architects' design knowledge with knowledge of current building costs or different approaches to building. In some cases, the contractor's team of sub-contractors has participated, suggesting lighting or ductwork alternatives, for example, that have reduced costs or strengthened the project's design.

Another innovative approach used by Drake

has been to hold regular "show and tell" meetings attended by Drake administrators, faculty and dean user-groups, key physical plant personnel, architects, and contractors.

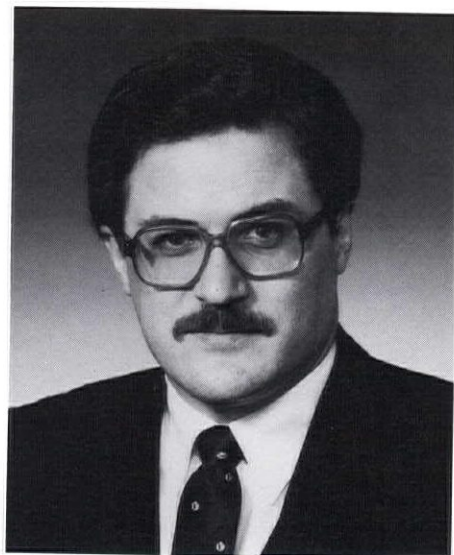
Says Alan Cabbage, Drake's Director of Marketing and Communications, "There's the old Holiday Inn slogan, 'No surprises.' If you can sit down at the table and hash it out beforehand, it makes the client make hard choices, it makes the architect realize the limitations, it makes the contractor understand why things are being done in a particular way.

The regular meetings have helped build teamwork and also competition into the planning and execution of the projects. "The peer pressure is kind of interesting," says Bussard. "When we have shown how some of the other projects are progressing, if someone was a little slow getting out of the box, they'd say to themselves, 'Look, I better do as well as those guys have done, or I'm going to look bad.' I love the competitiveness of it."

Does this partnering process make a difference? Administrators at Drake have lauded the approach. Says Cavanaugh, "In the early design development phases of these projects, . . . as one architect would report on the design of a building, there was a kind of symbiosis, that made all the projects better, I think, than if it had just been a single architect working on it."

Baldwin agrees. "We're on a team. We seem to have the same goals, so we're really reinforcing each other. And it's particularly helpful for Drake. Especially with multiple projects going

▼  
Patrick Cavanaugh  
Vice President of Business  
and Finance at Drake University



▼  
Michael Ferrari  
President of Drake University



▼  
William Knapp  
Chairman of Iowa Realty Company and  
Investor in Drake Neighborhood Development







on, I think it's very helpful to share information. Sometimes you might feel the problems you are having are unique to you, and you find out it's not the case. And it's interesting to get the overall picture. Plus, you can learn from your peers."

### Neighborhood Impact

While construction projects on the Drake campus are involving dramatic revitalization of its physical campus, they are also seriously influencing the surrounding neighborhood, much of which is rental property owned by Drake University.

The most visible example of neighborhood impact has been in preparing the site at Forest Avenue and 26th Street for the Recreation, Sports and Convocation Center, which involved demolition of about 70 homes. One of the overriding concerns was loss of affordable, low-income housing.

### Recreation, Sports & Convocation Center

#### Architects:

RDG Bussard Dikis, Inc., Des Moines

#### Contractor:

Ringland Johnson Crowley

#### Project costs:

\$12.5 million

The 7000-seat complex will host intercollegiate sports and other campus-wide events. It will also provide students with state-of-the-art sports and fitness facilities, including six universal courts for basketball, volleyball and badminton; six tennis courts; four racquetball/handball courts; a 3,000 square-foot fitness center with exercise equipment; a four-lane jogging track; weight training rooms; and areas for wellness and stress-management programs.

The project is fueled by a \$3 million gift from William C. Knapp, chairman of Iowa Realty Company and a member of Drake's Board of Governors.





According to Cubbage, demolition of homes has created a tighter rental market there. "Basically what has happened is that we've crunched our students. About 50 or 60% of the housing taken down was student housing." Drake University worked closely with the Drake Neighborhood Association to minimize the negative impact of the changes by helping to relocate tenants.

While most of the buildings were not worth salvaging, the Drake Neighborhood Association got involved with Drake University and the City of Des Moines to salvage some of the homes that were deemed of historic value. Says Bill Plymat, President of the Drake Neighborhood Association, "It was a heroic effort to save some of the best old architecture in the area."

Five homes were moved to nearby locations. In the remaining homes, staircases, oak doors, pocket doors and moulding, art glass windows, light fixtures, and plumbing were all available for the taking. Materials were sold for \$10 a truckload. "We are able to raise \$1,600," says Plymat. "We recouped over a quarter of million in real estate, keeping those property tax dollars on the tax rolls, not to mention the thousands of tons of what would have been debris in the city's landfills."

Everyone involved with the Drake projects is hoping for a "halo effect" as a result of the new



Old Main Auditorium

**Architects:**  
Baldwin Clause Architects, P.C., Des Moines  
**Contractor:**  
Neuman Construction  
**Project cost:**  
\$3.8 million

Once restored, this 800-seat auditorium will host a variety of recitals and concerts, lecture series, and other perform-

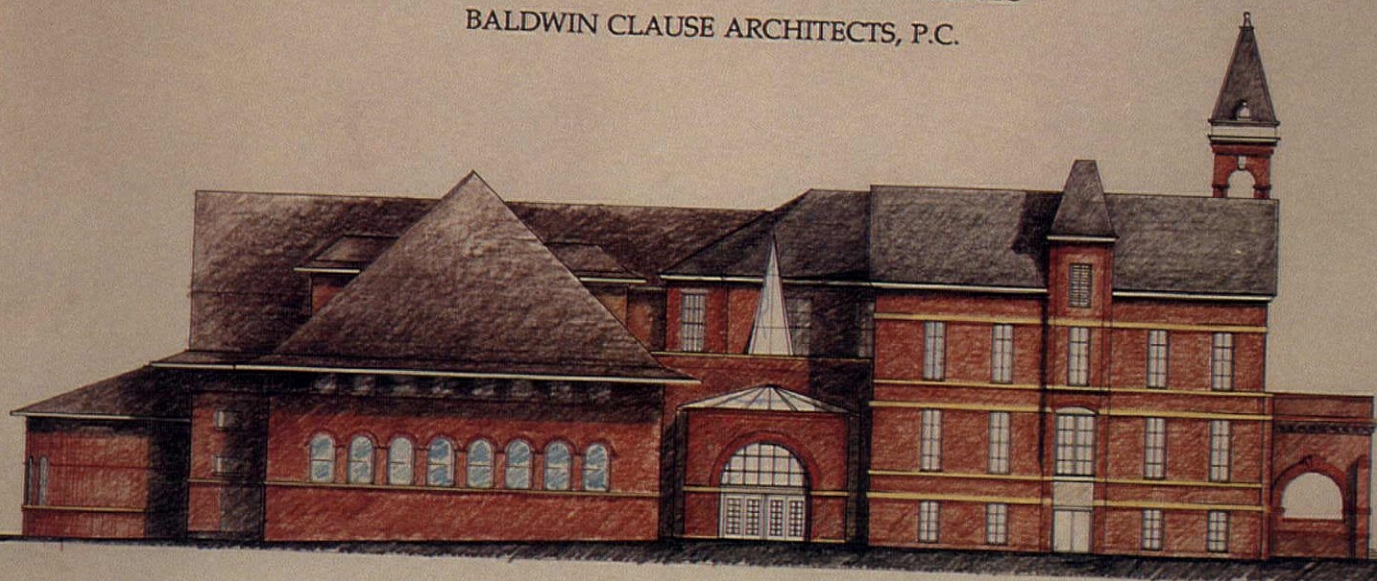
ing arts events through the College of Arts and Sciences. Plans for renovation and preservation of the campus auditorium include structural improvements, new entrances and lobby areas, a new reception hall, and landscaping.

The auditorium was added to Old Main, Drake's main administration building, in 1900 and is listed on the National Register of Historic Places. Renovation of this historic structure is aided by a \$750,000 gift from the Dayton Hudson Corporation.

# DRAKE OLD MAIN AUDITORIUM

## RENOVATION AND IMPROVEMENTS

BALDWIN CLAUSE ARCHITECTS, P.C.



WEST ELEVATION





7,000-seat facility, which will be surrounded by a beautiful plaza, plenty of parking lights, landscaping, and street trees. Remarked Cabbage, "Forest is going to be the gateway to that building, and right now Forest Avenue is an old deteriorated commercial strip." He expressed disappointment that the area was not given "target neighborhood" status recently, a status applied for through the City of Des Moines' Neighborhood Advisory Board. As "target neighborhood", the area would have been eligible for city funding and some comprehensive planning. "I'm sure there will be development. It just gets a little harder to guide if you don't have a plan in place. You're put in the position of reacting."

Developer Bill Knapp, who donated \$3 million toward the construction of the recreation arena, is encouraged about the future of the Forest Avenue area. "We're starting to see lenders more anxious to loan in that area, so it's been quite a turnaround. It has a long way to go, but it's certainly a start in the right direction."

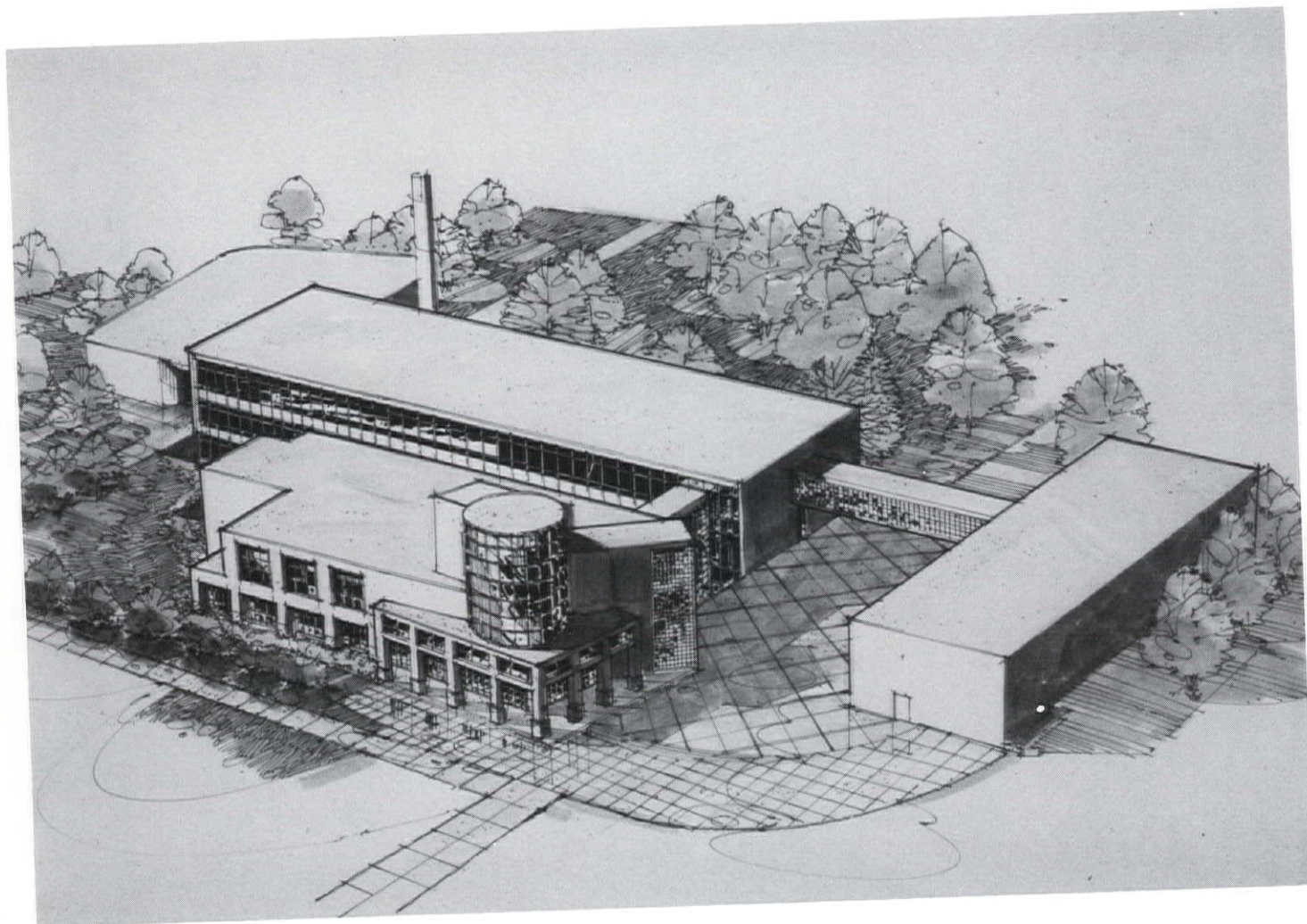
In recent years Knapp, Chairman of Iowa Realty Company and on Drake's Board of Directors, has built extensively in the University Avenue area near Drake. Prior projects include

#### Science and Pharmacy Center

**Architects:**  
Henningson, Durham & Richardson, Inc., Omaha  
**Contractor:**  
Weitz Company  
**Project Cost:**  
\$10 million



Renovation and additions to the existing science and pharmacy buildings will be funded by a \$10 million appropriation from the U.S. Department of Defense. In October, 1990, Iowa Representative Neal Smith, a Drake alumnus, successfully amended the Department's appropriations bill to include funding for a trauma research center at Drake. New laboratories, equipment, classrooms and office space will foster continuing research and education.





the Drake Diner, the Drake Inn, and several apartment buildings. According to Knapp, all have been very profitable. "We're seeing more people interested in going up there, looking around, and I think as time moves on, investors will be building there because there is a demand. I think another 150 units could be built in that general area in the next year or so."

In terms of community impact, the Old Main Auditorium is right up there with the recreation arena. Being referred to as "the crown jewel" of this impressive array of Drake building projects, the Old Main Auditorium project includes extensive renovation of the auditorium, built in 1900, and the addition of new entrances, lobby areas, cloak rooms, rest rooms, and a reception hall. When finished, the 800-seat facility will host fine arts concerts and cultural events for the entire Des Moines community.

Throughout the process of planning changes on its campus, Drake University has demonstrated a willingness to work with the neighbor-

hood for mutual benefit. "By and large, we've been quite successful in bringing the neighborhood in and keeping them up to speed," says Cubbage, who is on the board of directors of the Drake Neighborhood Association. "When we first unveiled this program, our first meeting we had was with the neighborhood. The second meeting was with city council people, and the third meeting was with the media."

Completion of construction of Drake University is expected by the end of 1993. "What is occurring in the next two or three years is truly changing the face of the campus," says Cubbage. In the meantime, there's a shared sense of enthusiasm at Drake University — a sense that exciting changes are afoot. ■

*Christina Ladd Campbell is a writer based in Fairfield, Iowa. She is arts editor of the Fairfield Source and writes frequently on art and architecture for regional and trade magazines.*

#### Utility Systems

(NOT PICTURED)

#### Engineers:

Brooks, Borg, and Skiles, Des Moines

#### Contractor:

A. J. Allen  
Baker Mechanical  
Baker Electric  
A.B.C. Electric

#### Project cost:

Based on the increased demands, the new construction on campus will require the installation of an upgraded utilities system.

#### Dwight D. Opperman Hall and Law Library ▼

#### Architects:

Leonard Parker Associates, Architects, Inc., Minneapolis

#### Contractor:

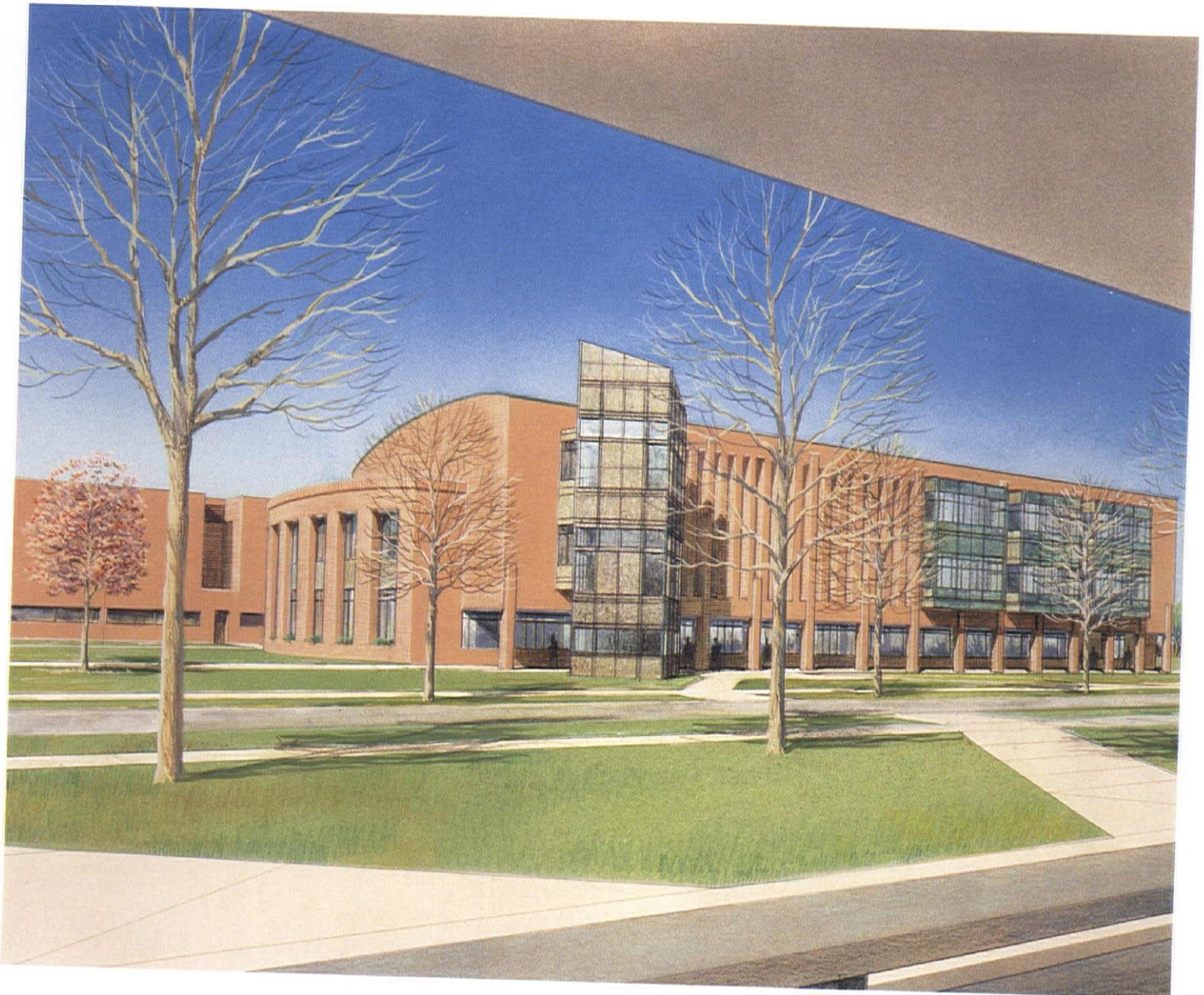
Weitz Company

#### Project cost:

\$8.5 million

Construction of the new law center is aided by a \$2 million gift from West Publishing Company executive and Drake law school alumnus Dwight D. Opperman.

The current law school library is located in the Carnegie Library, built in 1908 as Drake's main library. The new law center will have doubled capacity for books and periodicals and ample seminar and study rooms. In addition, the Constitutional Resource Center, the Agricultural Law Center, and the Center for Law-Related Education will be housed in this facility.





## Decisions, Decisions

Iowa's three regents universities vary in their approach and philosophy in designing their campuses and planning for the future.

The ongoing process of designing and building America's academic institutions has traditionally been one of the most important venues for architects to create truly fine large-scale structures. These plum opportunities, however, do not come without a rigorous set of program headaches unique to campus building projects. True, not all academic institutions are equally created. For instance, small, privately-endowed colleges present fewer of the funding and bureaucratic nightmares than do larger public universities. Despite these and other intimidating problems, campus projects remain some of the most highly sought after commissions in America.

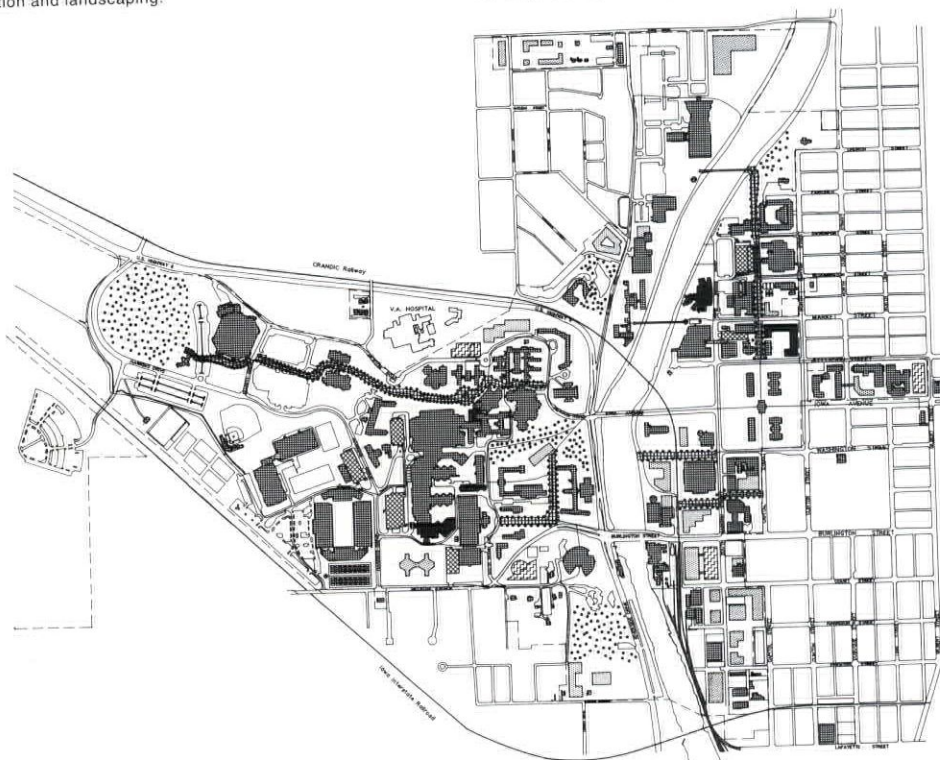
Aside from the typical budget and program requirements which are a part of any project, designing within an academic setting also requires the architect to consider a number of unique and historically grounded factors. It can be said, for instance, that the framework for the American college campus was established by Thomas Jefferson with his refined, visionary design for the University of Virginia. Like many of Jefferson's novel ideas, his notion of higher education has endured. A casual examination of any college campus in America will reveal

many of the tenets of Jefferson's original concept. One of these ideas, which for the most part all academic institutions still share, is the consistent commitment to a high quality of design.

As a result, college campuses throughout the nation represent some of our most treasured settings. For those fortunate enough to have attended college, the colorful memories of those years are as inextricably tied to the place itself as they are to the experience. Regardless of one's academic background, though, American colleges and universities represent a great source of pride throughout the country. Such institutions are valued for their research and education, revered for their integrity and noted for their often controversial political and social activism. Add to this the vast contributions that are made in the arts and athletics as well as the immeasurable impact that they have on our economy and it becomes clear that the culture and social philosophy of America largely emanates from our college and university campuses.

This, then, is the formidable backdrop that architects and planners must contend with if they are to successfully amend the great legacy

(U of I Campus Plan): The University of Iowa's constantly evolving "Campus Planning Framework" serves as the starting point for locating buildings and for planning circulation and landscaping.



### LEGEND

- EXISTING BUILDINGS
- POSSIBLE FUTURE BUILDING SITES
- BUILDINGS UNDER CONSTRUCTION OR IN DESIGN
- EXISTING PARKING STRUCTURES
- POSSIBLE FUTURE PARKING STRUCTURE SITES
- PEDESTRIAN MALLS
- MAJOR WALKS
- FIELD ACTIVITY AREAS
- UNIVERSITY BOUNDARIES
- NATURAL FEATURES

- 1 Old Capitol
- 2 Iowa Memorial Union
- 3 Main Library
- 4 Hancher Auditorium
- 5 Boyd Law Building
- 6 Hospitals and Clinics
- 7 Kinnick Stadium
- 8 Carver-Hawkeye Arena

NORTH  
SCALE: 1" = 800'

DRAFT  
CAMPUS PLANNING FRAMEWORK SUMMARY  
THE UNIVERSITY OF IOWA  
March 1991



► (Engineering Research Building - U of I): The Engineering Research Facility at the University of Iowa, by Brooks Borg and Skiles, is one of several examples of Iowa architects being commissioned to create high-design projects for the U of I campus.

established centuries ago in Virginia. Indeed, maintaining the high standards of higher education in this country depends as much on the design of academic facilities as it does on those who inhabit these places.

### Pride of Iowa

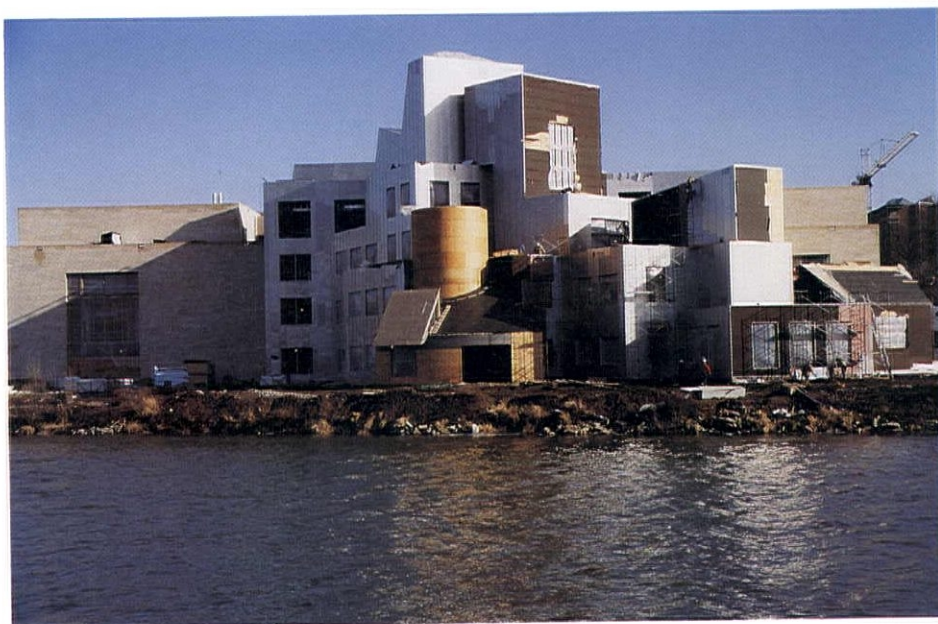
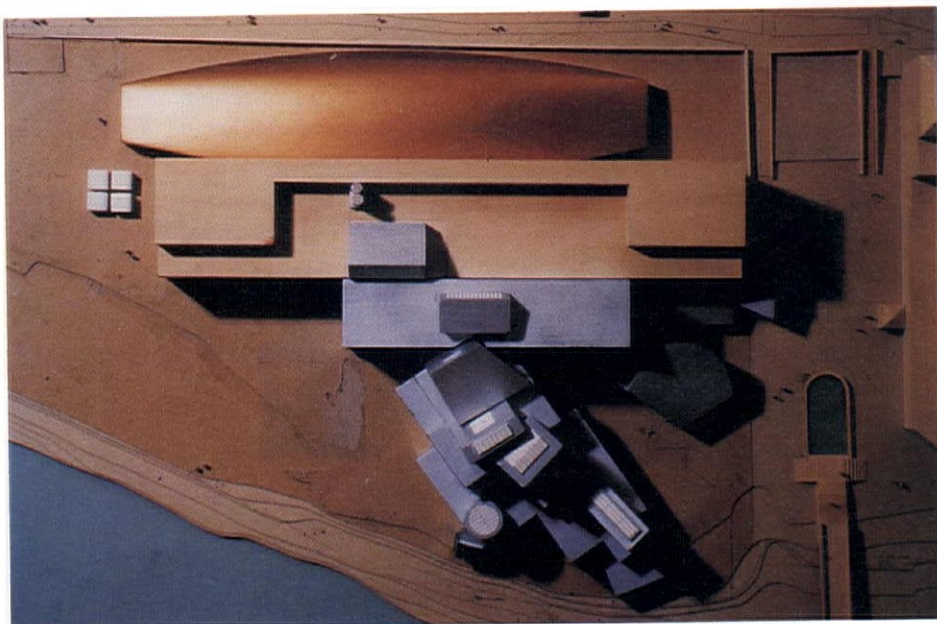
Throughout its history, the state of Iowa has demonstrated a commitment to education at all levels. The state consistently ranks at the top of many national education statistics and is home to some of the country's most respected private colleges. In addition, Iowa has a highly regarded system of state universities and colleges. The largest and most prominent of these institutions are the University of Iowa in Iowa City, Iowa State University in Ames and the University of Northern Iowa in Cedar Falls. In recent interviews with planning officials from these schools a number of their contrasting goals and methods were discussed. Each institution has differing philosophies and goals when it comes to campus planning and building that are both a result of and contributing factor to the distinct character of each university. Predictably though, each institution seeks to get the most value out of diminishing state funding. The methods and priorities that these universities incorporate in utilizing available funding and their perception of value is where specific differences occur. Insights into these differing ideals should prove useful to designers seeking to contribute architecturally to Iowa's university campuses.

### Master Planning

According to Richard E. Gibson, director of planning and administration services at the University of Iowa, long-range planning is a tenuous goal at best. "To attempt to accurately project a need is virtually impossible. I'm not sure you can see five years into the future, frankly. You can try, but to look much beyond that is very difficult."

When asked what circumstances interfere with long-range planning, Mr. Gibson cited the university's highly-publicized laser facility as an example of a project that "was just suddenly there." He credits the U of I's flexible planning

FARSHID ASSASSI



▲ ► (Laser Lab model or construction shot across river): The Laser Research Facility designed by Frank Gehry (in collaboration with Herbert Lewis Kruse Blunck Architecture) is the latest example of the U of I's desire for world class architecture.



scheme with enabling the university to accommodate such a facility on short notice.

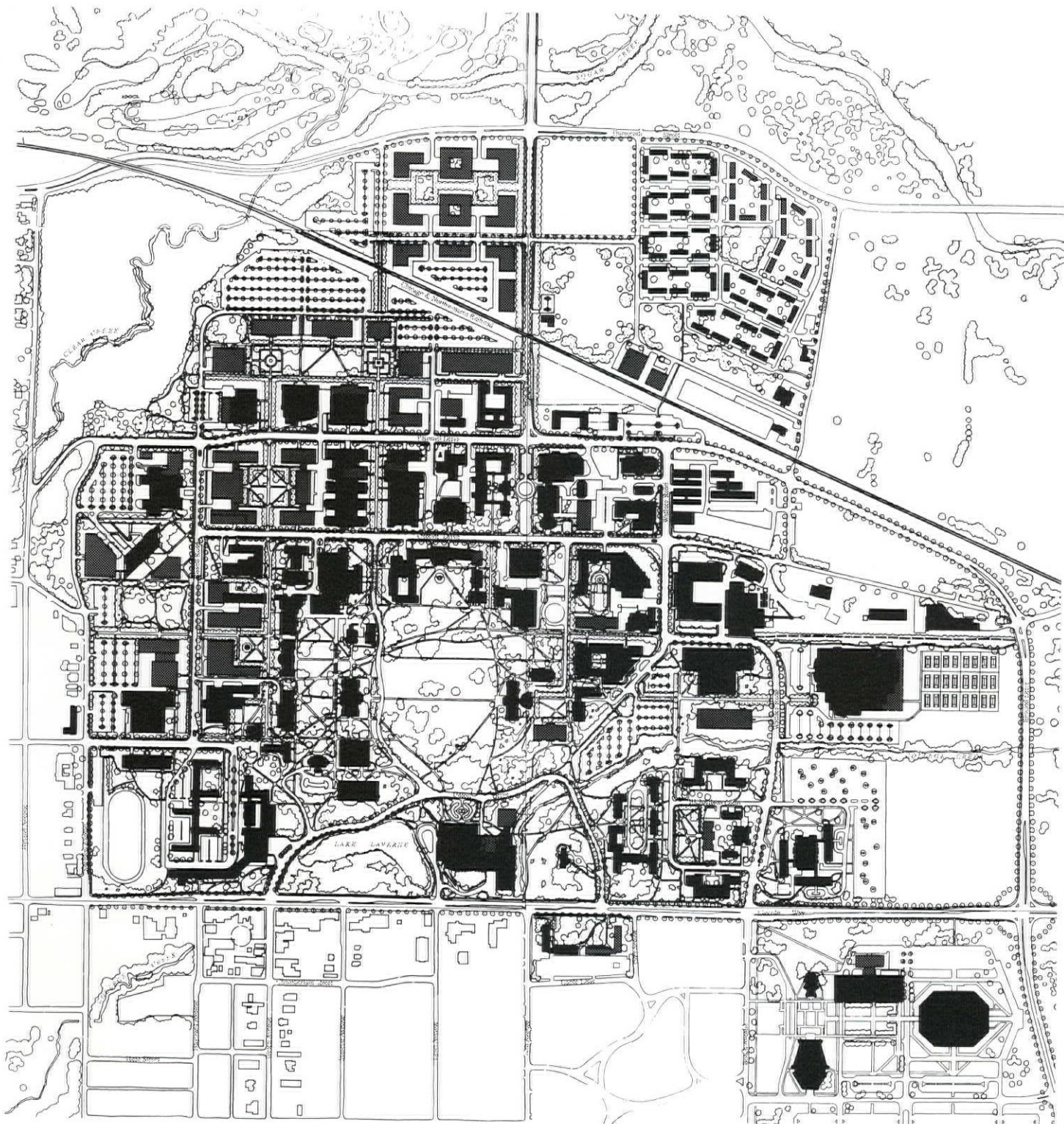
As important as flexibility is to the U of I's planning, Mr. Gibson concedes that there are aspects to planning that look well into the future. Utilities, green space, vehicle circulation and pedestrian malls are types of projects that are developed in incremental stages for as long as 20 years.

At Iowa State University, A. Dean Morton, who is the school's associate university archi-

tect, shares Mr. Gibson's view of master planning as a process in flux. He indicated that ISU's master plan is constantly updated and used primarily to project general building needs and site development. However, even the best-laid plans can be shattered. Mr. Morton explained that "You can project a need, set aside a site and even request funding. But, when someone contributes money for an entirely different facility than you had in mind and they indicate that they want it on a given site . . . well it's very

difficult to say no at that point."

Although the planning process at both Iowa and Iowa State is difficult, Morris E. Mikkelsen, director of facilities planning at the University of Northern Iowa, finds the process much easier to live with. He believes that projecting needs, planning for them and then sticking by that plan is an essential element of the success of the UNI campus. He attributes the campus' size, the predominantly undergraduate nature of the university's programs and the location of the





campus as contributing factors to the ease of UNI's planning process. "We're a small campus on the outskirts of town. The campus borders nothing to the South and West so expansion is really no problem."

Mr. Mikkelsen finds that long-range planning is most effective in creating and directing circulation around campus. "Several years ago we projected a need for new circulation patterns around campus to accommodate new buildings and create more pedestrian traffic throughout the campus. Gradually we went about closing off streets and installing sidewalks and pathways. For a long time people complained about the construction. But, now that the plans are all coming together, the changes have been very well received."

### The Selection Process

Although the selection process for architectural commissions on the three Iowa university campuses is largely governed by the specific

◀ (ISU Campus Plan): Iowa State University's plan is constantly updated to project general building needs and is used to plan site development. Specific building locations are often influenced by major donors.

▼ (Mech. Engr. - ISU): Iowa State University's Black Engineering Building by Herbert Lewis Kruse Blunck Architecture exemplifies the solid, functional design that characterizes this campus.

guidelines of the board of regents, there are some very different criteria, policies and methods that each institution uses in making their decisions. Typically, once a project has been funded, it is advertised in various media, letters are sent to the AIA and specific invitations are sent out before a short-list is made. Interviews are then conducted with those architects before a final decision is made. Such decisions are made by committees consisting of planning officials, user groups (usually the program dean, senior faculty and university vice presidents) and regent representatives. The final decision boils down to simple subjective choice.

Probably the most significant difference between each school's selection process is that both ISU and UNI commission virtually all of their projects to in-state architectural firms while the U of I often chooses internationally-recognized designers to create high-profile facilities. Recent examples of the U of I's efforts to create dramatic and highly-publicized structures include Gunnar Birkerts' College of Law Building, CRS' Carver-Hawkeye Arena, Frank Gehry's Laser Facility and ARC's Business Administration Building. In addition, many of the U of I buildings that were designed by in-state architects such as Charles Herbert's Nursing Building, Herbert Lewis Kruse Blunck's

Parking and Chilled Water Facility and Brooks Borg and Skiles' Engineering Research Facility reflect the university's penchant toward high-design concepts.

This is not to say that good architecture is an absent concern at ISU and UNI. Indeed, both schools are just as attractive as the eclectic U of I campus. However, each has different priorities when it comes to planning and building.

UNI, for instance, is committed to creating a small park-like setting composed of variations of red brick and limestone. To this end, architects are chosen who have demonstrated an ability to design within a strict contextual setting. UNI also seeks references and tends to impose *more* control over the design process. The result, as can be expected, is a very rational, conservative campus with some very notable exceptions, including Engelbrecht, Rice and Hunter's striking underground Maucher Union, the Communications Arts Building by Bussard Dikis and Associates and the vast spectacle of the UNI Dome by Thorson Brom Broshar and Snyder.

ISU falls somewhere in between the U of I and UNI in its selection process. While the selection of in-state firms is one of the school's tacit policies, strict adherence to a campus style is not. In fact, architects are chosen more for their skill in designing sound, functional





structures than their esthetic dexterity. The ISU campus, as a result, is by no means dull, but it is relatively conservative. According to Mr. Morton, the dramatic signature buildings that one finds on the U of I campus are not encouraged at ISU. Instead, tight, extremely functional and proven designs are attributes that Mr. Morton looks for in a building. Risky, flamboyant designs with the potential for leaks and other pesky mechanical problems are definitely unacceptable.

By choosing architects from within Iowa, neither UNI or ISU are at a disadvantage to the U of I. The U of I, in fact, insists that local architects work in tandem with outside talent on its projects and according to Mr. Gibson this system works quite well.

Although the U of I, ISU and UNI differ in their selection of architects, each of the planning officials interviewed agreed that Iowa was especially blessed with an abundance of architectural talent. Mr. Gibson suggested that the state's tradition of good architecture is influ-

enced by the presence of the ISU Department of Architecture.

### Design Control

The design and construction of facilities on Iowa campuses varies greatly in the amount of autonomy that designers are allowed. Many smaller projects are so well defined through the selection process that not much is left to do as far as design. However, larger signature projects such as the U of I's Laser Facility require a great deal of design input, especially artistic input.

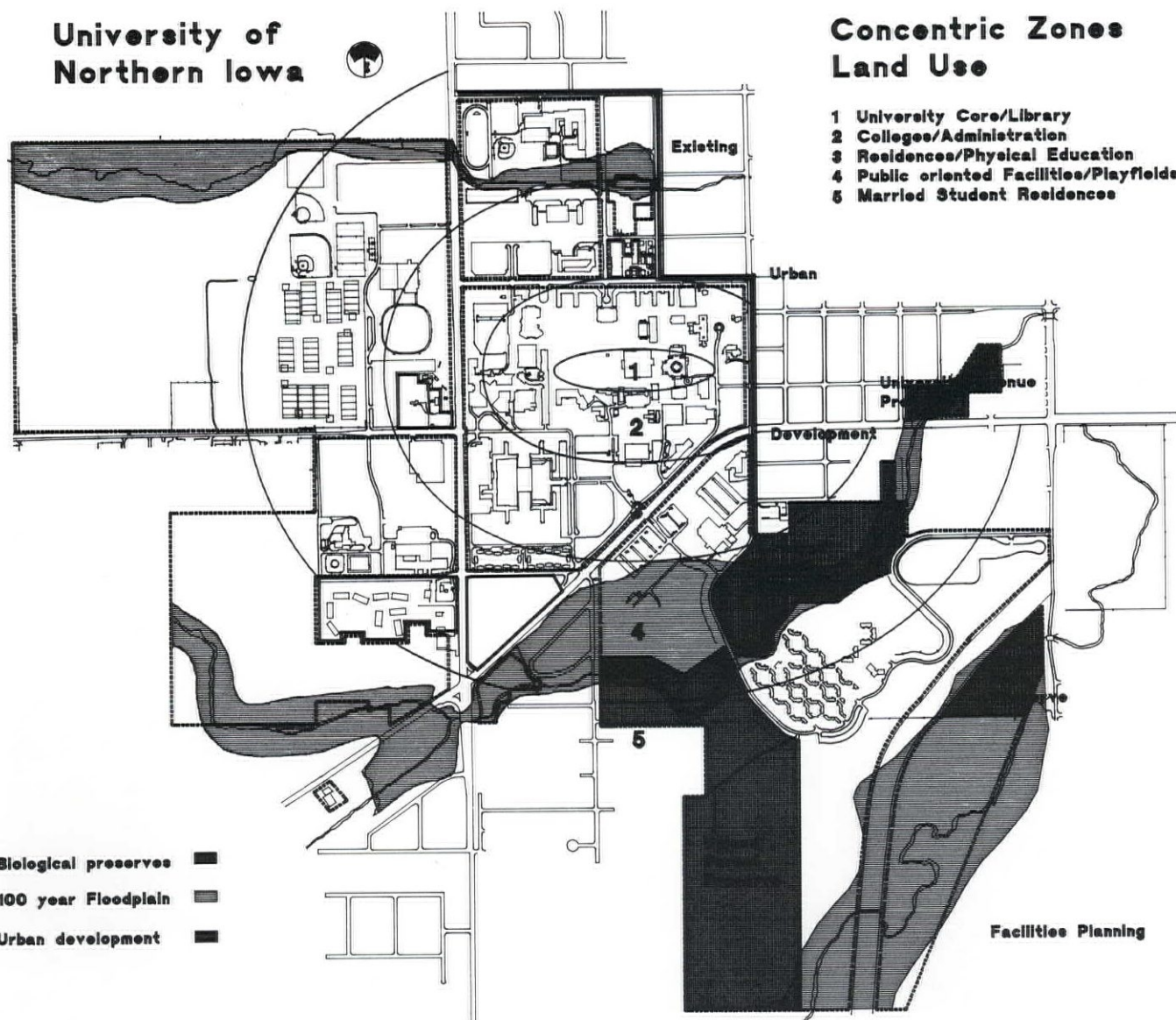
Mr. Mikkelsen at UNI is open about the amount of control that he exerts over the design process. He sees his role as liaison between the user group and designer and generally issues a very explicit program from one to the other. While architects tend to shy away from this type of control, Mr. Mikkelsen maintains that there is ample room for creativity. He cites the Communications Arts and Hansen Lind Meyer's recent Business Building as good

examples of this relationship that meets the university's very specific needs while allowing the architect suitable design freedom.

The kind of control that Mr. Mikkelsen enjoys at UNI is possible in part because of the smaller size of the university and its commitment to red brick and limestone.

Planning officials at ISU do not attempt to exert as much control over projects as do UNI planners. However, the implied criteria for soundly functioning, conservative designs can limit creativity. So while it would be difficult to characterize recent projects on campus as ground-breaking artistic statements, several facilities are not without esthetic merit. Some of the most notable examples include Herbert Lewis Kruse Blunck Architecture's Alumni Hall

▼  
(UNI Campus Plan): The University of Northern Iowa's planning is guided by a series of concentric zones that help determine land use. Undeveloped land to the south and west eases the expansion pressure compared to the other universities.





and Mechanical Engineering Building and RDG Bussard Dikis' Agronomy Hall and Recreation/Athletic Facility.

The type of control, which is appropriate for UNI and ISU, is often impossible in Iowa City. For one thing, architects like Frank Gehry are not apt to submit to such interference. Indeed, by hiring internationally-acclaimed architects, the U of I relinquishes a certain amount of design control in exchange for buildings that not only satisfy specific program requirements, but are also showpieces which will undoubtedly draw widespread public attention. Since only extremely talented architects regularly garner such recognition, the U of I is wise to look outside its borders to achieve its goals.

While the U of I may be openly courting criticism for looking outside its borders for designers, Mr. Gibson views it this way: "When the president of the university asks me to build a world-class facility, I only know one way to go about it, and that's to go out and find a world-class architect." In turn, renowned architects

such as Gunnar Birkerts and Frank Gehry lend individual programs and the university in general the kind of prestige that would be virtually unattainable from lesser known designers.

Moreover, the presence of such buildings on the U of I campus serve the university, state and community of designers well. Such well-executed and influential projects located together in one of Iowa's most visible locations temper the architectural sensibility of the state. These structures create an atmosphere that encourages like-minded projects to occur on campus and around the state and, in turn, foster an environment that enables the state's talented pool of designers to do the calibre of work which they are capable of doing.

### Looking Ahead

As is evident, looking into the future of Iowa's three large universities is a difficult task. For example, Mr. Morton sees a significant increase in research at ISU. Mr. Gibson would like to see improved landscaping to transform the U of I from a good campus to a great one. Mr. Mikkelsen is currently working on new housing at UNI but has few specific plans beyond that. These are, at best, vague

forecasts.

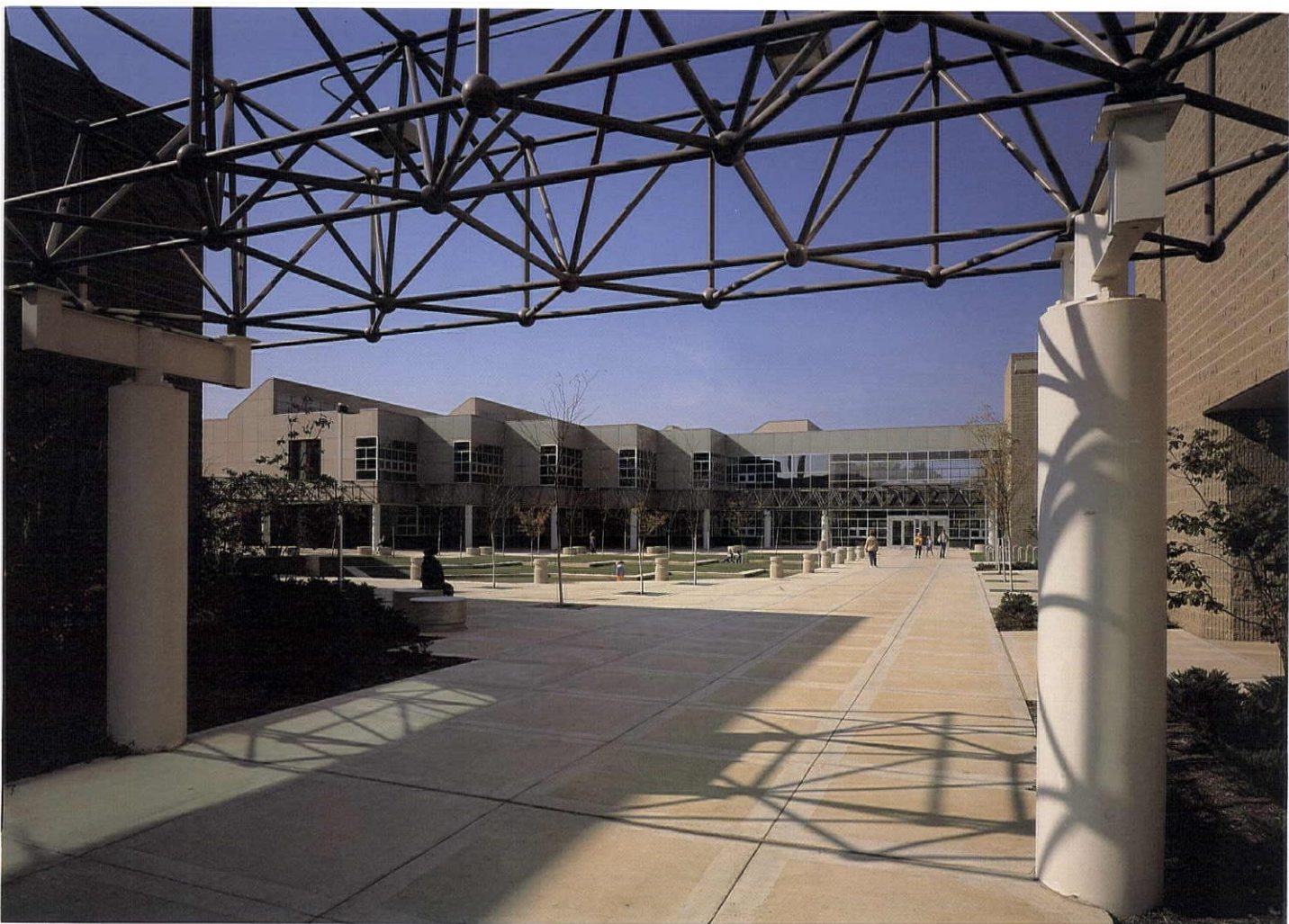
Also clouding the future is an uncertain economy and a financially strapped state budget. Legislators in Iowa are faced with a common dilemma; meeting the state's immediate needs that are a result of the nation's current economic situation and investing in its system of higher education, which is a vital element of a healthy economy. As a result, politicians must choose between a long-term investment in education and the immediate needs of people who are desperate for the essential staples of life such as food, clothing, shelter, jobs, medical care, etc.

Clearly, these are not decisions that will be easily made. It will take wise and innovative leadership over the next decade if America is to continue to care for its less fortunate and at the same time keep pace with the world's emerging economic powers. As in the past, however, the future of this nation depends largely on the success of our colleges and universities and in this regard the master plan that we chart today will determine our condition tomorrow. ■

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*Robert Tibbetts is a frequent writer on art and architecture and lives in San Francisco, CA.*

▼  
(Communication Arts Building - UNI): The Communication Arts Building at the University of Northern Iowa, designed by Bussard Dikis and Associates, is a pleasant exception to the rule of conservative red brick and limestone.





## American Bungalow Magazine

American Bungalow is a news magazine for bungalow enthusiasts, suppliers and

professionals. The periodical, published six times a year, is intended to help American bungalow owners capture the spirit of the early twentieth-century craftsman lifestyle

DOUBLE NUMBER  
BUSHED: BEAUCHAMP  
THE INTEREST OF  
RESTORING THE  
OLDEST AMERICAN  
BUNGALOW AND THE  
LIFE LIFESTYLE  
-AT IT AFFORDS  
\$ SIX DOLLARS

# AMERICAN BUNGALOW

RESTORATION  
ACCESSORIES  
HISTORIC  
FURNISHING  
EVEN  
ARTS AND CRAFT  
UPGRADING  
PHILOSOPHY  
GARDEN  
PROJECT  
LANDSCAPING



## Award Given To 30 Architecture Firms

Thomas S. Monaghan, founder and CEO of Domino's Pizza Inc. has announced the selection of 30 architectural firms for the 1991 Domino's 30 Award. The jury was asked to select North American architectural firms who have made a significant contribution to residential architecture through technological innovation, sensitivity to cultural and societal influences, and attention to details in both design and construction. The Award recipients include: Hammond Beeby and Babka, Inc.; Bohlin, Cywinski, Jackson; Centerbrook Architects and Planners; Clark and Menefee Architects; James Cutler; Esherick Homsey Dodge and Davis; Peter Forbes and Associates, Inc.; Frank O. Gehry and Associates, Inc.; Allan Greenberg; Graham Gund Architects Inc.; Steven Holl; Holt, Hinshaw, Pfau and Jones; Franklin D. Israel; Hugh Newell Jacobsen; Fay Jones and Maurice Jennings Architects; Ricardo Legoretta;

Tigerman McCurry; Mark Mack; Morphosis Architects; Scogin Elam and Bray Architects, Inc.; Mockbee Coker; Moore and Andersson Architects, Inc.; Antoine Predock Architect; Cooper Robertson and Partners; Daniel Solomon FAIA and Associates; Robert A.M. Stern Architects; William Turnbull Associates; Venturi, Scott Brown and Associates; and Tod Williams, Billie Tsien and Associates.

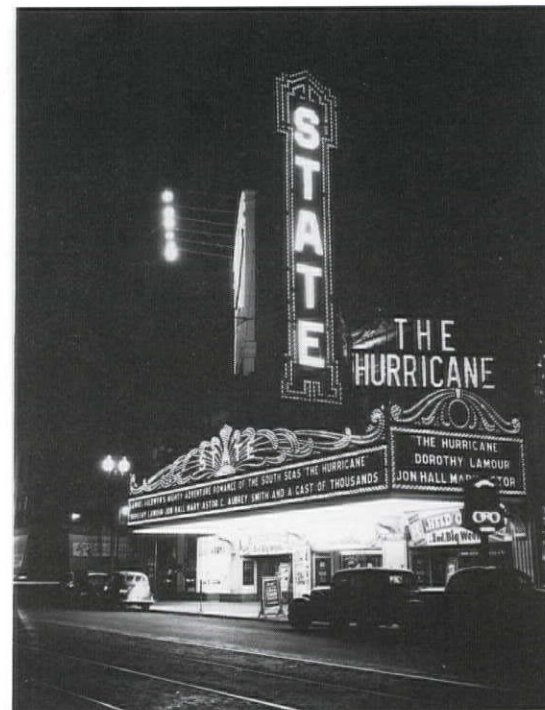
By honoring outstanding architects, Monaghan hopes to encourage public awareness of the value of design in the way we live, work, play and worship.



and profit from the spectacular resurgence in today's bungalow resales and new home design. The publication's audience includes bungalow owners, restorers, preservationists, architects, contractors and interior designers. Subscriptions are available for \$24.95. For more information write: American Bungalow, 123 South Baldwin Avenue, Sierra Madre, CA 91024.

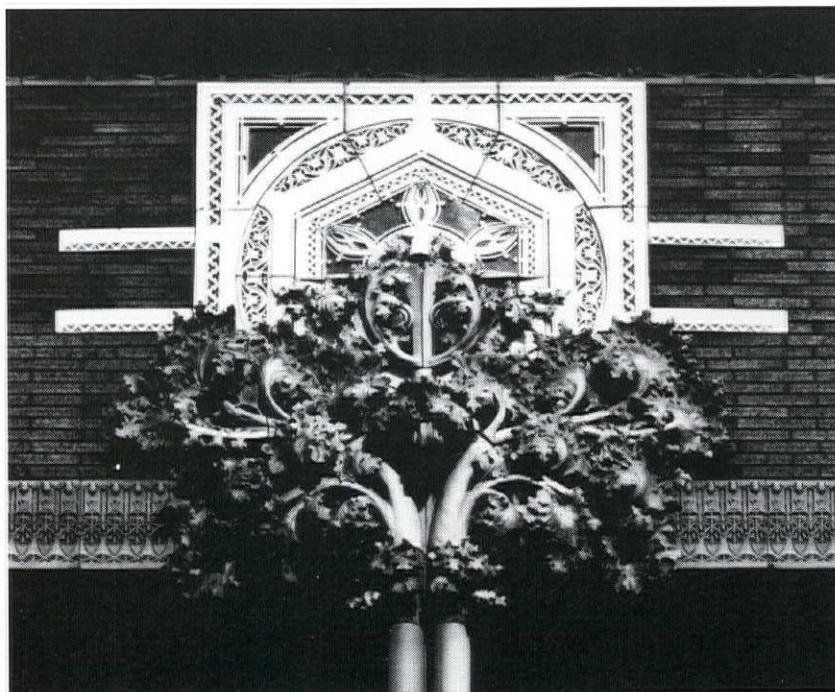
## The State Theater Reopens

The historic State Theater in Minneapolis, built in 1921, has been completely restored to its former stature. The State, once a venue for film, vaudeville, concerts, and



touring Broadway productions, fell into disrepair after its closing in 1975. As part of a community development project, noted theater restoration specialist Ray Shepardson, along with architects Ellerbe Becket,

were commissioned to restore the structure originally designed by J.E.O. Pridmore. The theater is located at 807 Hennepin Avenue in downtown Minneapolis and currently houses the Minnesota Opera.



## Van Allen Building

The Van Allen Department Store Building in Clinton, Iowa, perhaps the best example of the mature work of noted Chicago architect Louis Sullivan, has undergone a

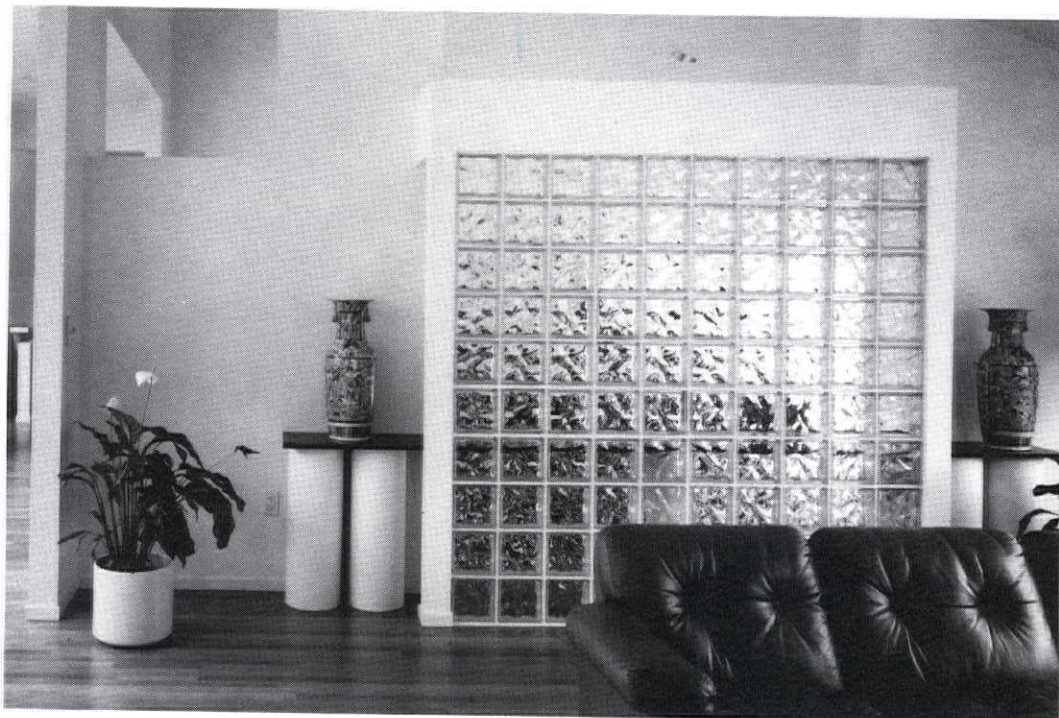
partial restoration. The building is open to the public as a Louis Sullivan archive and study center, and will be the site for a major lecture series on the work of Sullivan, Frank Lloyd Wright, and their contemporaries. For more

information about this lecture series or further restoration efforts contact: The Van Allen Foundation, 200 5th Avenue South, Clinton, Iowa 52732 or call 319-242-2000.

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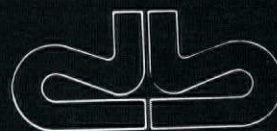
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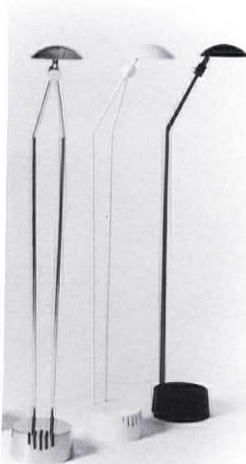
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## Flamingo Lamp Koch + Lowy Inc.

Reminiscent of the slim, pink wading birds known for their striking plumages, the Flamingo lamp stands alone. Designed by Andrzej Duljas, the 45" tall lamp with a 6" diameter shade and 7" diameter base is available in polished brass, flat aluminum, black, or white. The long thin legs give the lamp a stretched appearance similar to its pink-feathered precedent.



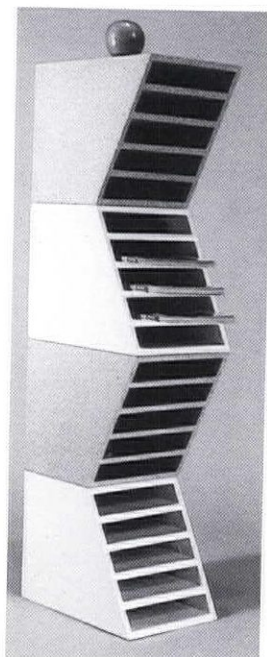
## The 'Vik-Ter Chair Dakota Jackson

'vik-ter, Dakota Jackson's newest seating group, premiered May, 1991 with the stacking chair. At once biomorphic and geometric, it conforms to the anatomy without relinquishing its rigorous design: a concave wooden back and wedge seat balanced on a gently curving steel frame. 'vik-ter is uniquely suited to cafes, museums, hotels, event halls and public spaces. Less than one month after its debut, 'vik-ter's stacking chair prototype was selected by the Smithsonian's Cooper Hewitt Museum for its permanent design collection.

## Magazine Stand Charles Damga Design

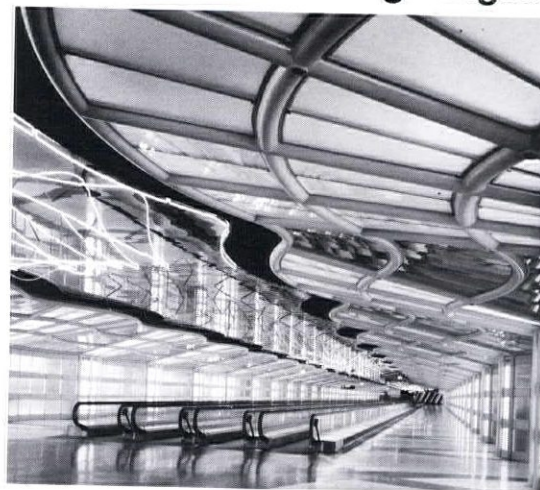
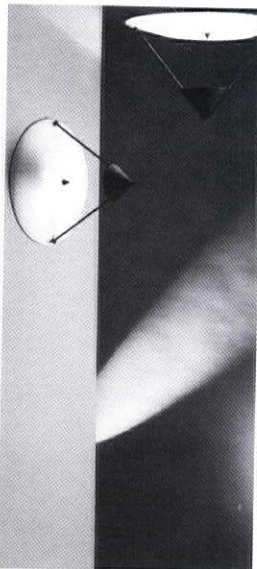
Jazz references serve as nomenclature for the collection of furniture by Charles Damga, New York, New York. The "Exley" magazine stand juxtaposes simple geometric

forms to create a dramatic new form. The four 12"Wx15"Dx12"H modules are finished with white and gray zolatone.



## Lamp Vogue Studio

The Vogue Studio has introduced "Mirage" a painted metal fixture available in a wall or ceiling model. The geometric forms of the sleek design capture the void between the conical base and disk-shaped top. The fixture is available through Italian Design Associates, Tiburon, California.



## Creative Edge Cutting Service

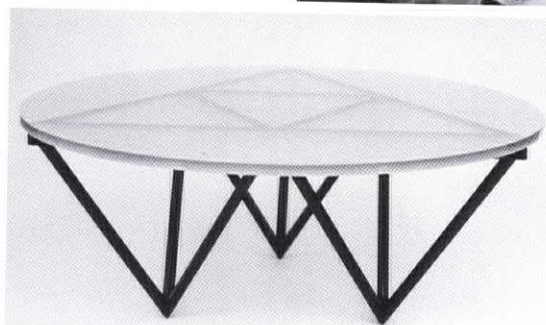
**Creative Edge Corporation**  
Creating edge cutting service is a unique process that utilizes computer-controlled abrasive water-jet cutting technology. It provides designers and architects with a new technique for cutting and shaping almost any material including glass, stone and metal. The technology allows the consistent, precise, and

economical cutting of any shape that can be drawn, within tolerances of  $\pm 0.010$ " and material thickness from  $1/32$ " to 10". The process has proven applications in architectural sculpture, flooring, and signage. The Creative Edge Corporation which has participated in a number of well known and dramatic architectural projects, serves clients nationally and is based in Fairfield, Iowa.



## Towel Ring and Lighted Mirror Hansgrohe Inc.

The Comtess de Luxe illuminated make-up and shaving mirror features soft, even illumination and an optical quality mirror that provides slight magnification without distortion. The mirror height can easily be adjusted. Coordinated accessories including towel rings, wall lamps, soap dishes, and paper roll holders are available in a variety of colors and finishes.



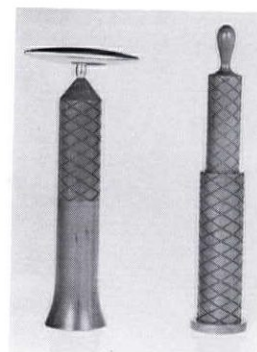
## Occasional Table Denova Inc.

Painted tubular steel and etched glass are composed to form "Angulos". The geometric, 18" high, 42" diameter occasional table is available in a variety of finishes. The

top can be ordered in numerous stones, clear glass or etched glass. The tubular steel base is available in 13 colors, custom colors, polished chrome, brushed raw steel and custom plated finishes.

## Peppermill and Corkscrew The Markuse Corporation

Each is hand made from pear-wood, a rare wood from northern Italy. The peppermill is tall and slender at 12", its body narrowing slightly toward the top. Carved into each mill is a diamond-shaped pattern. The corkscrew is clearly its mate, standing just shy of 12". The top of the corkscrew holds an oval-shaped stainless steel grip, brilliant in contrast to the natural wood. The upper half of the corkscrew is carved with the diamond pattern, while the lower half is plain and smooth.





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## Iowa Architect

### 1992 Editorial Calendar

#### **Spring Directory**

**1991 Design Awards** presents the eighth annual review of Midwest Architecture

In addition to membership and firm listings, the Directory also features a users guide to the work of the architect and an outline of services important to the public and profession.

#### **Summer Fall**

**Small scale/high design** will focus on the variety of smaller projects designed by architects

**Building for education** covers the recent flurry of elementary and secondary school work.

#### **Winter**

**1992 Design Awards** presents the ninth annual review of Midwest Architecture